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THE TRAGEDY OF

KING RICHARD II

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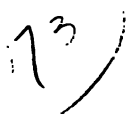

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SHAKESPEARE

SELECT PLAYS

THE TRAGEDY OF

KING RICHARD II

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PREFACE.

SHAKESPEARE'S Richard II was first published, in quarto, in the year 1597. A second edition appeared in the following year. In the year 1608 a third edition was published, as the title-page informs us, 'With new additions of the Parliament Sceane and the deposing of King Richard.' These 'new additions' amount to 165 lines, viz. lines 154–318 in the first scene of the fourth act, from 'May it please you, lords' to 'a true King's fall.'

Were these lines in reality newly added to the play, or did they form part of it as originally written, and omitted for whatever reason in the two first editions? We incline to the latter alternative, because they agree exactly in style, diction, and rhythm with the rest of the play, and because in line 321 the Abbot says, 'A woeful pageant have we here beheld,' nothing having occurred which could be called a pageant, if the deposition were omitted. This part of the scene was probably omitted in the representation for fear of giving offence at Court, because any reference to the deposition of an English sovereign (even when, as in this case, the sympathies of the audience are enlisted on behalf of the deposed monarch), would be treading on dangerous ground at a time when the Pope and other Catholic princes were constantly exhorting the subjects of Elizabeth to depose her.

The fourth quarto, printed from the third, appeared in 1615. 'The play, as given in the first folio [1623], was no doubt printed from a copy of the fourth quarto, corrected with some care and prepared for stage representation. Several passages *have been left* out with a view of shortening the

performance. In the 'new additions of the Parliament Scea it would appear that the defective text of the quarto had b corrected from the author's MS. For this part therefore first folio is our highest authority; for all the rest of the p the first quarto affords the best text.' (Cambridge Sha speare, vol. iv. Preface, p. ix.)

We have no evidence as to the precise year in which Rich II was composed; but its general style conclusively proves t it was considerably earlier than the first part of Henry which was first printed in 1598. We shall probably not far wrong if with Malone we assign it to the year 1593. Fr internal evidence alone the historical plays may be clas under four periods, (1) The three parts of Henry VI; Richard III, Richard II, and King John; (3) The two p of Henry IV and Henry V; (4) Henry VIII. In the pl of the second period we find much more dramatic skill poetical power than in those of the first, while they are inferior in these respects to the plays of the third peri and have little or no trace of the rich comic humour whic displayed so abundantly in the latter. In Richard II, as Richard III, and to a minor degree in King John also, may observe certain peculiarities and defects which appear from the works composed in the full maturity Shakespeare's powers, as for instance the frequent rhyn the recurrence of elaborate conceits, forced antitheses verbal puns, besides a stilted and unnatural phraseol and a kind of stiffness in the diction, sentences clauses being too often coincident with the lines. these minor blemishes do not detract from the great essential merits of the work, which Coleridge pronoun to be 'the most admirable of Shakespeare's purely histor plays.' It is free from the melodramatic violence and tur language of Richard III, while in the sustained interest of plot it is superior to King John and Henry VIII.

There were at least two other plays on the same subj *extant in* Shakespeare's time. One, which turned on

deposition of Richard II, was ordered to be played by Sir Gilly Merrick, an adherent of Essex, on the afternoon preceding his revolt in 1601. It is certain that this was not Shakespeare's play. It was, we are told, an old play which could not be expected to attract a large audience, so that Merrick gave the actors forty shillings in order to cover their loss. And it would be difficult to conceive any play less likely to serve the ends of the conspirators than this of Shakespeare even with the deposition-scene, in which the sympathies of the audience during the later acts are powerfully attracted to the unfortunate King. And besides, the conspirators were most anxious to disclaim any attempt upon their sovereign's life.

Another play called Richard II was witnessed at the Globe Theatre, April 30, 1611, by Dr. Simon Forman, but this, as we learn from his diary, began with Wat Tyler's rebellion, and apparently did not include the deposition and death of the King.

Mr. R. G. White has pointed out (Shakespeare's Works, vol. vi. p. 139 sqq.) several coincidences between our drama and the second edition of Daniel's Civil Wars, published, like the first, in 1595, but these are too indecisive to found any positive conclusions upon. If one author was indebted to the other, Daniel in all likelihood borrowed from Shakespeare.

Shakespeare's principal, if not sole authority, was Holinshed. Indeed, with the exception of the committal of the Bishop of Carlisle to the custody of the Abbot of Westminster (iv. 1. 152), which he must have derived from some other source, and the little touch we have noticed at the beginning of act v. sc. 3, where he may have had recourse to the pages of Hall, there is no reason to believe that he consulted any other history. That he used the second edition of Holinshed, published in 1586–7, is evident from the fact that the withering of the bay-trees (ii. 4. 8) is recorded in that edition alone, and not in the first of 1577, from which nevertheless we have, with this exception, made our quotations. In the course of the *notes we have* given those passages to which

Shakespeare was indebted for facts and even expressions. Some, however, were too long to be inserted in the Notes, and we therefore quote them here at full, with the act and scene which they illustrate.

Act I. Scene I. 'It fell forthe, that in this parliament holden at Shrewsbury, Henry duke of Hereford, accused Tho. Mowbray, duke of Norfolke, of certaine words which hee shuld vtter in talke had betwixt them, as they roade togythere lately before, betwixte London and Brainforde, sounding highely to the kings dishonor. And for further proofe thereof, he presented a supplication to the K. wherin he appealed the duke of Norfolke in field of battaile, for a traitour, false and disloiall to the K. and enimy vnto the realme. This supplication was redde beefore bothe the Dukes in presence of the Kyng: whiche done, the Duke of Norfolke tooke vppon hym to aunswere it, declaring that whatsoeuer the Duke of Hereforde hadde sayde agaynste hym other than well, heelyed falsely like an vntrue Knighte, as he was: And when the king asked of the duke of Hereforde what he saide to it, he taking hys hoode off his heade, said: My soueraigne Lorde, euen as the supplication whiche I tooke you importeth, right so I say for truthe, that Thomas Moubray duke of Norfolke, is a traitour false and disloyall to your roiall Maiestie, your crowne, and to all the states of your realme.

'Then the Duke of Norfolke beeyng asked what he said to this, he answered, Right deare Lord, with your fauour that I make answere vnto your cousin here, I say (your reuerence saued,) that Henry of Lancaster duke of Hereforde, like a false and disloyall traitour as he is, dothe lye in that he hath or shall say of mee otherwise than well.'

The dukes were both placed under arrest, and Norfolk was actually imprisoned at Windsor, but the Dukes of Lancaster, York, Aumerle, and Surrey became sureties for the appearance of Hereford.

The play opens with the events described in the following paragraph.

'*Nowe after* the dissoluing of the Parliament at Shrewsbury,

there was a day appointed about a sixe weekes after, for the K. to come vnto Winsor to hear and to take some order betwixte the twoo dukes, which had thus appealed eche other. There was a greate skaffold erected within the castell of Windsore for the king to sit with the Lordes and Prelates of his realme: and so at the day apointed, he with the saide lords and prelats being come thither and set in their places, the duke of Herford appellant, and the duke of Norfolke defendant, were sent for to come and apeare before the K. sitting ther in his seate of Iustice. And then began to speak sir Io. Bushy for the K. declaring to the lords how they shuld vnderstand that where the duke of Hereford had presented a supplication to the K. that was there set to minister iustice vnto al men that wold demaund the same, as apperteined to his roiall Maiesty, he therfore wold now heare what the parties could say one against an other, and withall the K. commaunded the dukes of Aumarle and Surrey, the one beyng constable, and the other marshall to go vnto the two dukes, appellant and defendant, requiring them on his behalf, to grow to some agreement: and for hys parte, hee woulde be readye to pardon all that hadde bene sayde or done amisse betwixte them, touching any harme or dishonour to him or hys realme: but they aunswered bothe assuredly that it was not possible to haue any peace or agreement made betwixt them. When hee hearde what they hadde aunswered, hee commaunded that they shoulde bee broughte forthwith before his presence, to heare what they woulde saye.

'Herewith an Herauld in the Kings name with loude voice commaunded the Dukes to come before the King, either of them to shewe his reason, or else to make peace togither without more delay.

'When they were come before the King and Lordes, the King spake himselfe to them, willing them to agree, and make peace togither: for it is (saide he) the best way ye can take.

'The Duke of Norfolke with due reuerence herevnto aunswered, that it coulde not bee so brought to passe, his honour saued.

'Then the King asked of the Duke of Hereforde, what was that hee demaunded of the Duke of Norfolke, and what i the matter that ye cannot make peace togyther, and beecom friendes?

'Then stoode forth a Knight that asking and obteinin licence to speake for the duke of Herford, said, Right der and soueraigne Lorde, here is Henry of Lancaster Duke of Hereforde and Erle of Darbie, who saith, and I for hym likewise say, that Thomas Moubray Duke of Norfolke is a false and disloyall traytour to you, and your royall Maiestie, and to your whole realme: and likewise the duke of Hereford saith and I for him, that Thomas Mowbray Duke of Norfolke hath receyued .viij. M. nobles to paye the souldiores that keepe your Towne of Callais, whiche he hath not done as he oughte: and furthermore the saide Duke of Norfolke hath bin the occasion of all the treason that hath bin contriued in your Realme for the space of these .xviij. yeres, and by his false suggestions and malicious counsell, hath caused to dye and to be murthered your right dere vncle, the duke of Gloucester, sonne to king Edwarde.

'Moreouer, the Duke of Hereforde saith and I for hym, that he will proue this with his bodye, against the body of the said duke of Norfolke within listes.

'The king herewith waxed angry, and asked the Duke of Hereford, if these were his words, who aunswered, Right deare Lord, they are my wordes, and hereof I require right, and the battell against hym.

'There was a Knight also that asked licence to speake for the Duke of Norfolke, and obteining it, began to aunswere thus: Right deare soueraigne Lorde, here is Thomas Mowbray Duke of Norfolke, who aunswereth and saith, and I for him, that all that Henry of Lancaster hath sayde and declared (sauing the reuerence due to the king and his counsell) is a lye, and the saide Henrye of Lancaster hath falsely and wickedly lyed as a false and disloyall Knyght, and bothe hath bene, and is a traitour againste you, your Crowne, royal *Maiestye, and* Realme.

'This will I proue and defende as becommeth a loyall Knyghte to doe wyth my body againste his: Right deare Lord, I beseeche you therefore, and your counsell, that it maye please you in your royal discretion, to consider and marke, what Henry of Lancaster Duke of Hereforde suche a one as he is, hath saide.

'The King then demaunded of the duke of Norfolk, if these were his words, and whether he had any more to say. The Duke of Norfolk then answered for himself. Right deare sir, true it is, that I haue receyued so much golde to pay your people of the town of Callaice, which I haue done, and I do auouche that your towne of Callais is aswell kept at your commaundemente as euer it was at any time before, and that there neuer hathe bene by any of Callais any complaint made vnto you of me. Ryghte deare and my soueraigne Lorde for the voiage that I made into Fraunce, aboute your mariage I neuer receyued eyther golde or siluer of you, nor yet for the voyage that the Duke of Aumarle, and I made into Almaigne, where wee spente great treasure: mary true it is, that once I laid an ambushe to haue slaine the duke of Lancaster, that there sitteth: but neuerthelesse hee hathe pardoned mee thereof, and there was good peace made betwixt us, for the whiche I yelde hym harty thankes.

'This is that whiche I haue to aunswere, and am ready to defende my selfe against mine aduersarie, I beeseeche you therefore of righte and to haue the bataile against him, in vpright iudgement.

'After this, when the King had communed with his counsell a little, hee commaunded the two Dukes to stande forth, that their answers might bee hearde. The kyng then caused them once againe to bee asked if they woulde agree, and make peace togither, and they bothe flatly aunswered that they woulde not: and wythall the duke of Herford caste downe his gage, and the duke of Norfolk tooke it vp. The king perceyuing this demeanor betwixte them, sware by S. Iohn Baptist, that he wold neuer seeke to make peace betwixt them againe. *And therwith sir* Io. Bushy in name of the K. and

his counsell, declared, that the king and his counsell had commaunded, and ordeined, that they shold haue a day of battell, appoynted them, at Couentrie. Here writers disagree about the day that was appointed: for some say, it was vpon a Monday in August: other vpon S. Lambertes daye, being the .xvij. of September: other on the .xj. of September: But true it is, that the K. assigned them not only the day, but also apoynted them lists and place for the combate, and thervppon greate preparation was made, as to suche a matter apperteined.' (pp. 1098–1100.)

Holinshed's narrative is here continuous, and supplies the material for

Act I. Scene III. 'At the time appointed the King came to Couentrye, where the two Dukes were readye, according to the order prescribed therin, comming thither in greate arraye, accompanied with the Lords and gentlemen of their linages. The king had caused a sumptuous scaffolde or theatre, and royall listes there to be erected and prepared: The Sundaye beefore they shoulde fight, after diner the duke of Hereforde came to the Kyng (being lodged like a quarter of a mile without the towne in a tower that belonged to sir Wil. Bagot) to take his leaue of him. The morrow after, being the day apointed for the combat about the spring of the day came ye duke of Norfolke to the Court to take leaue likewise of the King.

'The Duke of Hereforde armed hym in his tent, that was set vp nere to the lists, and the duke of Norfolke putte on his armour, betwixte the gate and the barrier of the towne, in a beautifull house, hauing a faire perclois of wood towardes the gate, that none might see what was done within the house.

'The duke of Aumerle that daye being highe Constable of Englande, and the duke of Surrey Marshall, placed themselues betwixt them, well armed and apointed, and when they sawe their time, they first entred into the listes with a greate company of men apparelled in silke sendall, embroudered with siluer, both richely, and curiously, euery man hauing a *tipped staffe to keepe* the fielde in order.

'Aboute the houre of Prime came to the barriers of the lists, he duke of Hereford, mounted on a white courser, barded wyth greene and blewe veluet embroydered sumptuouslye wyth Swans and Antelops of gooldsmithes worke, armed at all points. The Constable and Marshall came to the barriers, demaunding of hym what hee was, hee aunswered I am Henry of Lancaster duke of Hereforde, whiche am come hither to do my deuoir against Thomas Moubray duke of Norfolke, as a traitor vntrue to god, the K. his realme, and me. Then incontinently hee sware vpon the holy Euangelistes, that his quarrell was true and iuste, and vpon that point hee required to enter the lists.

'Then hee put vp his sworde, which before hee helde naked in his hand, and putting down his viser, made a crosse on his horse, and with speare in hande, entred into the listes, and discended from his horse, and set hym downe in a chaire of greene veluet, at the one end of the lists, and there reposed hymselfe, abiding the comming of his aduersary. Soon after him, entred into the field with greate triumph, King Richarde accompanied with all the peares of the realme, and in his company was the earle of sainct Paule, whiche was come out of Fraunce in post to see this chalenge performed. The King had there aboue tenne thousande men in armour, least some fray or tumult might rise amongst his nobles, by quarrelling or partaking. When the K. was set in his seate, which was richely hanged and adorned: a king at armes made open proclamation, prohibiting all men in the name of the king, and of the high constable, and Marshal, to enterprise or attempte, to approche or touche any parte of the listes, vpon paine of death, excepte suche as were appointed to order or marshall the fielde.

'The proclamation ended, an other Herault cried, beholde here Henry of Lancaster Duke of Hereforde appellant, whiche is entred into the listes royall to do his deuoir againste Thomas Mowbray Duke of Norfolke defendant, vpon paine to be founde false and recreant.

'The *duke of Norfolke* houered on horseback at the entrie

of the lists, his horse being barded with crimosen veluet embroudered richly with Lions of siluer and Mulbery trees, and when he had made his othe before the constable, and Marshall that his quarrell was iust and true, he entred the fielde manfully, saying aloude: God aide hym that hath the righte, and then hee departed from his horse, and sate hym downe in his chaire which was crimsen veluet, courtined aboute with white and redde damask. The Lord Marshal viewed their speares, to see that they were of equall lengthe, and deliuered the one speare hymselfe to the Duke of Hereforde, and sent the other vnto the Duke of Norfolke by a Knighte. Then the Herrault proclaimed that the trauerses, and chaires of the champions shoulde bee remoued, commaunding them on the kinges behalfe, to mount on horsebacke and addresse themselues to the battaile and combate. The duke of Herford was quickly horsed, and closed his bauier, and caste his speare into the reste, and when the trumpet sounded sette forwarde couragiously towards hys enimy sixe or .vij. paces. The duke of Norfolke was not fully set forward, when the K. caste downe hys warder, and the Heraultes cried, ho, ho. Then the K. caused their spears to be taken from them and commaunded them to repaire againe to their chaires, where they remayned .ij. long houres, while the K. and his counsell deliberatly consulted what order was beste to be had in so weightye a cause. Finally after they had deuised, and fully determined what shuld be done therin, the Herraultes cried silence, and Syr Iohn Bushy the kings secretary red the sentence and determination of the K. and his counsell, in a long roll, the effect wherof was that Henry duke of Herford should within .xv. dayes depart out of the realme, and not to returne before the terme of x. yeres were expired, except by the Kyng hee should be repealed again, and this vpon paine of deathe: And that Thomas Moubray duke of Norfolke, bycause hee had sowen sedition in the realme by his words, should likewise auoid the Realme, and neuer to retourne againe into Englande, nor *approche* the borders or confines therof, vpon paine of

eath, and that the K. would stay the profits of his landes, ill he had leuied therof suche summes of mony as the duke ıad taken vp of the kings treasurer for the wages of the garrison of Calleis, whych were still vnpaide. When these iudgements were once red, the K. called before him both the parties, and made them to sweare that the one shuld neuer come in place, where the other was, willingly, nor keepe any companye togither in any forrein region, whiche othe they bothe receiued humbly, and so wente their waies. The Duke of Norfolke departed sorowfully out of the realme into Almaine, and at the laste came to Venice, where he for thought and melancoly deceased: for he was in hope as writers recorde, that he should haue bene borne out in the matter by the K. which when it fell out otherwise, it greeued hym not a little. The Duke of Hereford tooke his leaue of the K. at Eltham, which there released .iiij. yeres of hys banishement: So he tooke hys iorney ouer into Callais, and from thence went into Fraunce, wher he remained.' (pp. 1100, 1101.)

Act II. Scene I. 'In this meane time, the duke of Lancaster departed out of this life at the bishop of Elies place in Holborne, and lieth buryed in the cathedrall churche of S. Paule in London, on the North side of the highe Aulter, by the Lady Blaunche his firste wife.

'The death of this duke gaue occasion of encreasing more hatred in the people of this realm towarde the king, for he seased into his handes all the goods that belonged to hym, and also receyued all the rents and reuenues of his landes whiche ought to haue discended vnto the duke of Hereforde by lawfull inheritaunce, in reuoking his letters patents, which he had graunted to him before, by vertue wherof, he might make his attorneis generall to sue liuery for hym, of any maner of inheritaunces or possessions that myghte from thenceforthe fall vnto hym, and that hys homage myghte bee respited, wyth making reasonable fine: wherby it was euident, that the king ment his vtter vndooing.

'*Thys harde dealing* was muche myslyked of all the nobilitie,

and cried out against of the meaner sorte: But namely the Duke of Yorke was therewyth sore amoued, who before this time, had borne things with so pacient a mind as he could, though the same touched him very neare, as the death of his brother the Duke of Gloucester, the banishment of hys nephewe the said duke of Hereford, and other mo iniuries in greate number, which for the slippery youth of the king, hee passed ouer for the tyme, and did forget aswell as he might.' (p. 1102.)

Act II. Scene IV. 'In the meane time, he sent the Earle of Salisburie ouer into England, to gather a power togither, by help of the Kings friends in Wales, and Cheshire, with al speede possible, that they myght bee ready to assist hym agaynste the Duke, vpon his first arriuall, for hee meante hymselfe to followe the Earle, within sixe dayes after. The Earle passing ouer into Wales, landed at Conwey, and sente foorthe letters to the Kings friends, both in Wales and Cheshire, to leauie their people, and to come with all speede to assist the King, whose request, with greate desire, and very willyng myndes they dyd, hoping to haue found the king hymselfe at Conwey, in so muche, that within foure dayes space, there were to the number of fortie thousand men assembled, ready to march with the King againste his enimies, if hee hadde bin there hymselfe in person, but when they missed the Kyng, there was a brute spredde among them, that the Kyng was surely dead, whyche wrought suche an impression, and euill disposition in the myndes of the Welchmenne and others, that for any perswasion which the Earle of Salisburie mighte vse, they woulde not goe foorth with hym till they sawe the Kyng: onely they were contented to staye foureteene dayes, to see if he should come or not, but when hee came not within that tearme, they would no longer abyde, but scaled and departed away.' (p. 1107.)

Act III. Scene III. 'King Richarde being thus come vnto the Castell of Flint, on the Monday, the eyghtenth of *August, and* ye Duke of Hereforde beeyng still aduertised *from houre to* houre by postes, how the Earle of Northum

erlande spedde, the morrowe following beeyng Tuisday, and he nintenth of August, he came thither, and mustred hys rmye before the kings presence, whyche vndoubtedly made a passing fayre shewe, beyng very well ordered by the Lorde Henry Percye, that was appoynted generall, or rather as wee maye call hym, maister of the Campe, vnder the Duke, of the whole armye.

'There were come already to the Castell, before the approching of the mayne armie, the Archebyshoppe of Caunterburye, the Duke of Aumarle, the Earle of Worcetor, and dyuers other. The Archebyshoppe entred fyrste, and then followed the other, commyng into the firste warde.

'The King that was walking aloft on the brayes of the walles, to beholde the commyng of the Duke a farre off, myghte see, that the Archebyshoppe and the other were come, and as hee tooke it to talke with him: wherevpon, hee forthwith came down vnto them, and beholding that they did theyr due reuerence to hym on theyr knees, hee tooke them vp, and drawing ye Archebyshop aside from the residue, talked with hym a good while, and as it was reported, the Archebyshoppe willed him to bee of good comforte, for hee should bee assured, not to haue any hurte, as touching his person, but hee prophesied not as a Prelate, but as a Pilate, as by the sequeale it well appeared.

.....'After that the Archbyshoppe hadde now heere at Flynt communed with the King, hee departed, and taking his horse agayne, rode backe to meete the Duke, who began at that presente to approche the Castell, and compassed it rounde about, euen downe to the Sea, with his people araunged in good and seemely order, at the foote of the mountaynes, and then the Earle of Northumberlande passing foorth of the Castell to the Duke, talked with him a whyle in sighte of the King, being againe got vp to the walles, to take better viewe of the armie, beeyng nowe aduaunced within two bowe shootes of the Castell, to the small reioycing yee maye bee sure of the sorowfull King.

'The *Earle of Northumberlande*, returnyng to the Castell,

appoynted to the King to bee sette to dynner, (for hee v fasting till then) and after he had dined, the Duke ca downe to the Castell himselfe, and entred the same all arm hys bassenet onely excepted, and beeing within the firste ga hee stayed there, tyll the Kyng came foorthe of the inn parte of the Castell vnto hym.

'The Kyng accompanyed with the Bishop of Careleill, t Earle of Salisburie, and Sir Stephen Scrope Knight, who ba the sword before hym, and a fewe other, came foorthe in the vtter warde, and sate downe in a place prepared f hym: forthwith as the Duke gote sighte of the Kyng, h shewed a reuerente duetie as became him, in bowing his kne and comming foreward, did so likewise the seconde a thirde time, till the King tooke him by the hande, and lift hi vppe, saying, deere Cousin, ye are welcome: the Duke humb thanking him sayde, My soueraigne Lorde and Kyng, the cau of my comming at this presente, is (your honour saued,) t haue agayne restitution of my person, my landes and heritag through your fauourable licence.

'The King heerevnto aunswered, deare Cousin, I am rea to accomplish your will, so that yee maye enioy all that yours, without exception.' (pp. 1109, 1110.)

Act IV. Scene I. After describing the contents of th bill of accusation brought forward by Bagot, Holinshed con tinues: 'There was also conteyned in the sayde Bill, th Bagot had heard the Duke of Aumarle say, that he had leau than twentie thousand pounds that the Duke of Herefor were dead, not for any feare hee had of him, but for th trouble and myschiefe that hee was like to procure with the realme.

'After that the Byll had beene read and neard, the Duke Aumarle rose vp and sayde, that as touching the poyn conteyned in the bill concerning him, they were vtterly fal & vntrue, which he would proue with his body, in wh maner soeuer it should be thought requisit.....

'This was on a Thursday being the .xv. of October.

'*On the Saterday* next ensuing,....the Lord FitzWater here

ith rose vp, and sayd to the king, that where the duke of umarle excuseth himself of the duke of Gloucesters death, say (quoth he) that he was the very cause of his death, and › hee appealed him of treason, offring by throwing downe is hoode as a gage to proue it with his bodie. There were xx. other Lordes also that threw downe their hoodes, as ledges to proue ye like matter against the duke of Aumarle.

'The Duke of Aumarle threwe downe hys hoode to trie it gaynst the Lorde FitzWater, as agaynst him that lyed falsly, in that hee charged him with, by that his appeale. These gages were deliuered to the Conestable and Marshal of England, and the parties put vnder arrest.

'The duke of Surrey stood vp also agaynst the L. Fitzwater, auouching that where he had sayd that the appellants were cause of ye duke of Gloucesters death, it was false, for they were constreyned to sue the same appeale, in like maner as the sayd Lorde FitzWater was compelled to gyue iudgement against the duke of Glocester, and the Earle of Arundell, so that the suing of the appeale was done by cohertion, and if he sayd contrary he lied: and therwith he threw down his hood.

'The Lorde FitzWater answered herevnto, that he was not present in the Parliament house when iudgement was giuen against them, and al the Lordes bare witnesse thereof.

'Morouer, where it was alledged that the duke of Aumarle should send two of his seruants vnto Calais, to murther the duke of Gloucester, ye sayd duke of Aumarle said, that if the duke of Norffolk affyrme it, he lyed falsly, and that he would proue with his bodie, throwing downe an other hoode which he had borowed.

'The same was likewise deliuered to the Conestable and Marshall of England, and the king licenced the Duke of Norffolke to returne, that hee might arraigne his appeale.' (pp. 1122, 1123.)

The speech of the Bishop of Carlisle was delivered on the Wednesday next after these events, and under the circumstances *mentioned in* the note on iv. 1. 114. The following

is Holinshed's version of it: 'Wherevpon the Bishop Carleil, a man both learned, wise, & stoute of stomac boldly shewed forth his opinion concerning that demaun affyrming that there was none amongst them worthie meete to giue iudgement vpon so noble a prince as k Richard was, whom they had taken for their soueraigne a liege Lorde, by the space of .xxij. yeares and more, an assure you (sayd he) there is not so ranke a traytor, nor errant a theef, nor yet so cruell a murtherer apprehended deteyned in prison for his offence, but hee shall be brou before the Iustice to heare his iudgement, and ye will p ceede to the iudgement of an annoynted K. hearing neitl his answere nor excuse: and I say, that the duke of Lancas whom ye cal king, hath more trespassed to king Ric. a his realme, than king Richard hath done either to him, to vs: for it is manifest and well knowne, that the Duke v banished the realme by king Richard and his counsayle, a by the iudgement of hys owne father, for the space of ten yeres, for what cause ye know, and yet without licence King Richard, he is returned againe into the Realme, and tl is worse, hath taken vpon him, the name, tytle, and p heminence of a King. And therefore I say, that yee ha done manifest wrong, to proceede in anye thing agaynst ki Richarde, without calling him openly to his aunswere a defence.

'As soone as the Bishop had ended this tale, he was attach by the Earle Marshal, & committed to warde in the Abt of S. Albons.' (p. 1123.)

The passages on which the last five scenes of the fifth are founded are quoted in the Notes.

Our references to other plays of Shakespeare are made the Globe Edition, except in the case of the Notes to t Merchant of Venice, separately edited as one of the pres series.

W. G. CLARK.
W. A. WRIGHT

TRINITY COLLEGE, CAMBRIDGE,
November, 1868.

THE TRAGEDY OF

KING RICHARD II.

DRAMATIS PERSONÆ.

CHARD the Second.
GAUNT, Duke caster, } uncles to the
OF LANGLEY, } King.
f York, }
surnamed BOLINGBROKE, Duke
:ford, son to John of Gaunt; after-
ING HENRY IV.
F AUMERLE, son to the Duke of

MOWBRAY, Duke of Norfolk.
F SURREY.
SALISBURY.
ERKELEY.

} servants to King Richard.

NORTHUMBERLAND.
ERCY, surnamed Hotspur, his son.

LORD ROSS.
LORD WILLOUGHBY.
LORD FITZWATER.
Bishop of Carlisle.
Abbot of Westminster.
Lord Marshal.
SIR STEPHEN SCROOP.
SIR PIERCE of Exton.
Captain of a band of Welshmen.

QUEEN to King Richard.
DUCHESS OF YORK.
DUCHESS OF GLOUCESTER.
Lady attending on the Queen.

Lords, Heralds, Officers, Soldiers, two Gardeners, Keeper, Messenger, Groom, and other Attendants.

SCENE: *England and Wales.*

ACT I.

SCENE I. *Windsor Castle.*

KING RICHARD, JOHN OF GAUNT, *with other* Nobles *and* Attendants.

Richard. Old John of Gaunt, time-honour'd Lancaster,
hou, according to thy oath and band,
ıt hither Henry Hereford thy bold son,
to make good the boisterous late appeal,
, then our leisure would not let us hear,
t the Duke of Norfolk, Thomas Mowbray?

nt. I have, my liege.

Richard. Tell me, moreover, hast thou sounded him,
appeal the duke on ancient malice;
rthily, as a good subject should,
ne known ground of treachery in him?

Gaunt. As near as I could sift him on that argume
On some apparent danger seen in him
Aim'd at your highness, no inveterate malice.

K. Richard. Then call them to our presence; face to
And frowning brow to brow, ourselves will hear
The accuser and the accused freely speak:
High-stomach'd are they both and full of ire,
In rage deaf as the sea, hasty as fire.

Enter BOLINGBROKE *and* MOWBRAY.

Bolingbroke. Many years of happy days befal
My gracious sovereign, my most loving liege!

Mowbray. Each day still better other's happiness;
Until the heavens, envying earth's good hap,
Add an immortal title to your crown!

K. Richard. We thank you both: yet one but flatters
As well appeareth by the cause you come;
Namely, to appeal each other of high treason.
Cousin of Hereford, what dost thou object
Against the Duke of Norfolk, Thomas Mowbray?

Bolingbroke. First, heaven be the record to my spee
In the devotion of a subject's love,
Tendering the precious safety of my prince,
And free from other misbegotten hate,
Come I appellant to this princely presence.
Now, Thomas Mowbray, do I turn to thee,
And mark my greeting well; for what I speak
My body shall make good upon this earth,
Or my divine soul answer it in heaven.
Thou art a traitor and a miscreant,
Too good to be so and too bad to live,
Since the more fair and crystal is the sky,
The uglier seem the clouds that in it fly.
Once more, the more to aggravate the note,
With a foul traitor's name stuff I thy throat;
And wish, so please my sovereign, ere I move,
What my tongue speaks my right drawn sword may pr

Mowbray. Let not my cold words here accuse my zeal:
'Tis not the trial of a woman's war,
The bitter clamour of two eager tongues,
Can arbitrate this cause betwixt us twain;
The blood is hot that must be cool'd for this:
Yet can I not of such tame patience boast
As to be hush'd and nought at all to say:
First, the fair reverence of your highness curbs me
From giving reins and spurs to my free speech;
Which else would post until it had return'd
These terms of treason doubled down his throat.
Setting aside his high blood's royalty,
And let him be no kinsman to my liege,
I do defy him, and I spit at him;
Call him a slanderous coward and a villain:
Which to maintain I would allow him odds,
And meet him, were I tied to run afoot
Even to the frozen ridges of the Alps,
Or any other ground inhabitable,
Where ever Englishman durst set his foot.
Mean time let this defend my loyalty,
By all my hopes, most falsely doth he lie.

Boling. Pale trembling coward, there I throw my gage,
Disclaiming here the kindred of the king,
And lay aside my high blood's royalty,
Which fear, not reverence, makes thee to except.
If guilty dread have left thee so much strength
As to take up mine honour's pawn, then stoop:
By that and all the rites of knighthood else,
Will I make good against thee, arm to arm,
What I have spoke, or thou canst worse devise.

Mowbray. I take it up; and by that sword I swear,
Which gently laid my knighthood on my shoulder,
I'll answer thee in any fair degree,
Or chivalrous design of knightly trial:
And when I *mount*, alive may I not light,
If I be traitor or unjustly fight!

K. Rich. What doth our cousin lay to Mowbray's ch
It must be great that can inherit us
So much as of a thought of ill in him.

Boling. Look, what I speak, my life shall prove it
That Mowbray hath received eight thousand nobles
In name of lendings for your highness' soldiers,
The which he hath detain'd for lewd employments,
Like a false traitor and injurious villain.
Besides I say and will in battle prove,
Or here or elsewhere to the furthest verge
That ever was survey'd by English eye,
That all the treasons for these eighteen years
Complotted and contrived in this land
Fetch from false Mowbray their first head and spring
Further I say and further will maintain
Upon his bad life to make all this good,
That he did plot the Duke of Gloucester's death,
Suggest his soon-believing adversaries,
And consequently, like a traitor coward,
Sluiced out his innocent soul through streams of bloo
Which blood, like sacrificing Abel's, cries,
Even from the tongueless caverns of the earth,
To me for justice and rough chastisement;
And, by the glorious worth of my descent,
This arm shall do it, or this life be spent.

King Richard. How high a pitch his resolution soa
Thomas of Norfolk, what say'st thou to this?

Mowbray. O, let my sovereign turn away his face
And bid his ears a little while be deaf,
Till I have told this slander of his blood,
How God and good men hate so foul a liar.

King Richard. Mowbray, impartial are our eyes and
Were he my brother, nay, my kingdom's heir,
As he is but my father's brother's son,
Now, by my sceptre's awe, I make a vow,
Such neighbour nearness to our sacred blood
uld nothing privilege him, nor partialize

)ping firmness of my upright soul:
subject, Mowbray; so art thou:
h and fearless I to thee allow.

v. Then, Bolingbroke, as low as to thy heart,
he false passage of thy throat, thou liest.
ts of that receipt I had for Calais
I duly to his highness' soldiers;
part reserved I by consent,
ny sovereign liege was in my debt
ıinder of a dear account,
I went to France to fetch his queen:
ow down that lie. For Gloucester's death,
ı not; but to my own disgrace
my sworn duty in that case.
ny noble Lord of Lancaster,
ırable father to my foe,
I lay an ambush for your life,
that doth vex my grieved soul;
last received the sacrament
ess it, and exactly begg'd
e's pardon, and I hope I had it.
y fault: as for the rest appeal'd,
rom the rancour of a villain,
t and most degenerate traitor:
myself I boldly will defend;
hangeably hurl down my gage
overweening traitor's foot,
myself a loyal gentleman
ıe best blood chamber'd in his bosom.
vhereof, most heartily I pray
ness to assign our trial day.

ırd. Wrath-kindled gentlemen, be ruled by me;
ge this choler without letting blood:
ırescribe, though no physician;
ce makes too deep incision;
rgive; conclude and be agreed;
s say this is no month to bleed.

Good uncle, let this end where it begun;
We'll calm the Duke of Norfolk, you your son.

Gaunt. To be a make-peace shall become my age:
Throw down, my son, the Duke of Norfolk's gage.

King Richard. And, Norfolk, throw down his.

Gaunt. When, Harry, whe
Obedience bids I should not bid again.

K. Richard. Norfolk, throw down, we bid; there is no bo

Mowbray. Myself I throw, dread sovereign, at thy fo
My life thou shalt command, but not my shame:
The one my duty owes; but my fair name,
Despite of death that lives upon my grave,
To dark dishonour's use thou shalt not have.
I am disgraced, impeach'd and baffled here,
Pierced to the soul with slander's venom'd spear,
The which no balm can cure but his heart-blood
Which breathed this poison.

King Richard. Rage must be withstood:
Give me his gage: lions make leopards tame.

Mow. Yea, but not change his spots: take but my sha
And I resign my gage. My dear dear lord,
The purest treasure mortal times afford
Is spotless reputation: that away,
Men are but gilded loam or painted clay.
A jewel in a ten-times-barr'd-up chest
Is a bold spirit in a loyal breast.
Mine honour is my life; both grow in one;
Take honour from me, and my life is done:
Then, dear my liege, mine honour let me try;
In that I live and for that will I die.

King Richard. Cousin, throw up your gage; do you be

Bolingbroke. O, God defend my soul from such deep
Shall I seem crest-fall'n in my father's sight?
Or with pale beggar-fear impeach my height
Before this out-dared dastard? Ere my tongue
Shall wound my honour with such feeble wrong,

Or sound so base a parle, my teeth shall tear
The slavish motive of recanting fear,
And spit it bleeding in his high disgrace,
Where shame doth harbour, even in Mowbray's face.
[*Exit Gaunt.*

King Richard. We were not born to sue, but to command;
Which since we cannot do to make you friends,
Be ready, as your lives shall answer it,
At Coventry, upon Saint Lambert's day;
There shall your swords and lances arbitrate
The swelling difference of your settled hate:
Since we can not atone you, we shall see
Justice design the victor's chivalry.
Lord marshal, command our officers at arms
Be ready to direct these home alarms. [*Exeunt.*

SCENE II. *The* DUKE OF LANCASTER'S *palace.*

Enter JOHN OF GAUNT *with the* DUCHESS OF GLOUCESTER.

Gaunt. Alas, the part I had in Woodstock's blood
Doth more solicit me than your exclaims,
To stir against the butchers of his life!
But since correction lieth in those hands
Which made the fault that we cannot correct,
Put we our quarrel to the will of heaven;
Who, when they see the hours ripe on earth,
Will rain hot vengeance on offenders' heads.

Duchess. Finds brotherhood in thee no sharper spur?
Hath love in thy old blood no living fire?
Edward's seven sons, whereof thyself art one,
Were as seven vials of his sacred blood,
Or seven fair branches springing from one root:
Some of those seven are dried by nature's course,
Some of those branches by the Destinies cut;
But Thomas, my dear lord, my life, my Gloucester,
One *vial full of Edward's* sacred blood,

One flourishing branch of his most royal root,
Is crack'd, and all the precious liquor spilt,
Is hack'd down, and his summer leaves all faded,
By envy's hand and murder's bloody axe.
Ah, Gaunt, his blood was thine! that bed, that womb,
That metal, that self-mould, that fashion'd thee
Made him a man; and though thou livest and breathest,
Yet art thou slain in him: thou dost consent
In some large measure to thy father's death,
In that thou seest thy wretched brother die,
Who was the model of thy father's life.
Call it not patience, Gaunt; it is despair:
In suffering thus thy brother to be slaughter'd,
Thou showest the naked pathway to thy life,
Teaching stern murder how to butcher thee:
That which in mean men we intitle patience
Is pale cold cowardice in noble breasts.
What shall I say? to safeguard thine own life,
The best way is to venge my Gloucester's death.

Gaunt. God's is the quarrel; for God's substitute,
His deputy anointed in His sight,
Hath caused his death: the which if wrongfully,
Let heaven revenge; for I may never lift
An angry arm against His minister.

Duchess. Where then, alas, may I complain myself?

Gaunt. To God, the widow's champion and defence.

Duchess. Why, then, I will. Farewell, old Gaunt.
Thou goest to Coventry, there to behold
Our cousin Hereford and fell Mowbray fight:
O, sit my husband's wrongs on Hereford's spear,
That it may enter butcher Mowbray's breast!
Or, if misfortune miss the first career,
Be Mowbray's sins so heavy in his bosom,
That they may break his foaming courser's back,
And throw the rider headlong in the lists,
A caitiff recreant to my cousin Hereford!

Farewell, old Gaunt: thy sometimes brother's wife
With her companion grief must end her life.

Gaunt. Sister, farewell; I must to Coventry:
As much good stay with thee as go with me!

Duchess. Yet one word more: grief boundeth where it falls,
Not with the empty hollowness, but weight:
I take my leave before I have begun,
For sorrow ends not when it seemeth done.
Commend me to thy brother, Edmund York.
Lo, this is all:—nay, yet depart not so;
Though this be all, do not so quickly go;
I shall remember more. Bid him—ah, what?—
With all good speed at Plashy visit me.
Alack, and what shall good old York there see
But empty lodgings and unfurnish'd walls,
Unpeopled offices, untrodden stones?
And what hear there for welcome but my groans?
Therefore commend me; let him not come there,
To seek out sorrow that dwells every where.
Desolate, desolate, will I hence and die:
The last leave of thee takes my weeping eye. [*Exeunt.*

SCENE III. *The lists at Coventry.*

Enter the Lord Marshal *and the* DUKE OF AUMERLE.

Marshal. My Lord Aumerle, is Harry Hereford arm'd?

Aumerle. Yea, at all points; and longs to enter in.

Marshal. The Duke of Norfolk, sprightfully and bold,
Stays but the summons of the appellant's trumpet.

Aumerle. Why, then, the champions are prepared, and stay
For nothing but his majesty's approach.

The trumpets sound, and the KING *enters with his nobles,* GAUNT, BAGOT, GREEN, *and others. When they are set, enter* MOWBRAY *in arms, defendant, with a* Herald.

King. Marshal, demand of yonder champion
The cause of his arrival here in arms:

Ask him his name and orderly proceed
To swear him in the justice of his cause.

Mar. In God's name and the king's, say who thou art
And why thou comest thus knightly clad in arms,
Against what man thou comest, and what thy quarrel:
Speak truly, on thy knighthood and thy oath;
As so defend thee heaven and thy valour!

Mow. My name is Thomas Mowbray, Duke of Norfolk;
Who hither come engaged by my oath—
Which God defend a knight should violate!—
Both to defend my loyalty and truth
To God, my king and my succeeding issue,
Against the Duke of Hereford that appeals me;
And, by the grace of God and this mine arm,
To prove him, in defending of myself,
A traitor to my God, my king, and me:
And as I truly fight, defend me heaven!

The trumpets sound. Enter BOLINGBROKE, *appellant, in armour, with a* Herald.

King Richard. Marshal, ask yonder knight in arms,
Both who he is and why he cometh hither
Thus plated in habiliments of war,
And formally, according to our law,
Depose him in the justice of his cause.

Mar. What is thy name? and wherefore comest thou hither
Before King Richard in his royal lists?
Against whom comest thou? and what's thy quarrel?
Speak like a true knight, so defend thee heaven!

Bolingbroke. Harry of Hereford, Lancaster and Derby
Am I; who ready here do stand in arms,
To prove, by God's grace and my body's valour,
In lists, on Thomas Mowbray, Duke of Norfolk,
That he is a traitor, foul and dangerous,
To God of heaven, King Richard and to me;
And as I truly fight, defend me heaven!

bal. On pain of death, no person be so bold
ng-hardy as to touch the lists,
the marshal and such officers
ed to direct these fair designs.

;broke. Lord marshal, let me kiss my sovereign's hand,
w my knee before his majesty:
›wbray and myself are like two men
›w a long and weary pilgrimage;
:t us take a ceremonious leave
/ing farewell of our several friends.

bal. The appellant in all duty greets your highness,
ıves to kiss your hand and take his leave.

Richard. We will descend and fold him in our arms.
of Hereford, as thy cause is right,
:hy fortune in this royal fight!
ll, my blood; which if to-day thou shed,
: we may, but not revenge thee dead.

;broke. O, let no noble eye profane a tear
:, if I be gored with Mowbray's spear:
ident as is the falcon's flight
a bird, do I with Mowbray fight.
ing lord, I take my leave of you;
, my noble cousin, Lord Aumerle;
k, although I have to do with death,
ty, young, and cheerly drawing breath.
at English feasts, so I regreet
intiest last, to make the end most sweet:
, the earthly author of my blood,
youthful spirit, in me regenerate,
/ith a twofold vigour lift me up
ch at victory above my head,
oof unto mine armour with thy prayers;
ith thy blessings steel my lance's point,
: may enter Mowbray's waxen coat,
rbish new the name of John a Gaunt,
n the lusty haviour of his son.

t. God in thy good cause make thee prosperous!

Be swift like lightning in the execution;
And let thy blows, doubly redoubled,
Fall like amazing thunder on the casque
Of thy adverse pernicious enemy:
Rouse up thy youthful blood, be valiant and live.

Bolingbroke. Mine innocency and Saint George to thrive!

Mowbray. However God or fortune cast my lot,
There lives or dies, true to King Richard's throne,
A loyal, just and upright gentleman:
Never did captive with a freer heart
Cast off his chains of bondage and embrace
His golden uncontroll'd enfranchisement,
More than my dancing soul doth celebrate
This feast of battle with mine adversary.
Most mighty liege, and my companion peers,
Take from my mouth the wish of happy years:
As gentle and as jocund as to jest
Go I to fight: truth hath a quiet breast.

King Richard. Farewell, my lord: securely I espy
Virtue with valour couched in thine eye.
Order the trial, marshal, and begin.

Marshal. Harry of Hereford, Lancaster and Derby,
Receive thy lance; and God defend the right!

Bolingbroke. Strong as a tower in hope, I cry amen.

Mar. Go bear this lance to Thomas, Duke of Norfolk

First Herald. Harry of Hereford, Lancaster and Derby
Stands here for God, his sovereign and himself,
On pain to be found false and recreant,
To prove the Duke of Norfolk, Thomas Mowbray,
A traitor to his God, his king and him;
And dares him to set forward to the fight.

Second Herald. Here standeth Thomas Mowbray, Duke of Norfolk,
On pain to be found false and recreant,
Both to defend himself and to approve
Henry of Hereford, Lancaster, and Derby,

To God, his sovereign and to him disloyal;
Courageously and with a free desire
Attending but the signal to begin.

Marshal. Sound, trumpets; and set forward, combatants.
[*A charge sounded.*
Stay, the king hath thrown his warder down.

K. Rich. Let them lay by their helmets and their spears,
And both return back to their chairs again:
Withdraw with us: and let the trumpets sound
While we return these dukes what we decree.
Draw near, [*A long flourish.*
And list what with our council we have done.
For that our kingdom's earth should not be soil'd
With that dear blood which it hath fostered;
And for our eyes do hate the dire aspect
Of civil wounds plough'd up with neighbours' sword;
And for we think the eagle-winged pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, set on you
To wake our peace, which in our country's cradle
Draws the sweet infant breath of gentle sleep;
Which so roused up with boisterous untuned drums,
With harsh-resounding trumpets' dreadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines fright fair peace
And make us wade even in our kindred's blood;
Therefore, we banish you our territories:
You, cousin Hereford, upon pain of life,
Till twice five summers have enrich'd our fields
Shall not regreet our fair dominions,
But tread the stranger paths of banishment.

Bolingbroke. Your will be done: this must my comfort be,
That sun that warms you here shall shine on me;
And those his golden beams to you here lent
Shall point on me and gild my banishment.

King Richard. Norfolk, for thee remains a heavier doom,
Which I with some unwillingness pronounce:

The sly slow hours shall not determinate
The dateless limit of thy dear exile;
The hopeless word of 'never to return'
Breathe I against thee, upon pain of life.

Mowbray. A heavy sentence, my most sovereign liege,
And all unlook'd for from your highness' mouth:
A dearer merit, not so deep a maim
As to be cast forth in the common air,
Have I deserved at your highness' hands.
The language I have learn'd these forty years,
My native English, now I must forego:
And now my tongue's use is to me no more
Than an unstringed viol or a harp,
Or like a cunning instrument cased up,
Or, being open, put into his hands
That knows no touch to tune the harmony:
Within my mouth you have engaol'd my tongue,
Doubly portcullis'd with my teeth and lips;
And dull unfeeling barren ignorance
Is made my gaoler to attend on me.
I am too old to fawn upon a nurse,
Too far in years to be a pupil now:
What is thy sentence then but speechless death,
Which robs my tongue from breathing native breath?

King Richard. It boots thee not to be compassionate:
After our sentence plaining comes too late.

Mowbray. Then thus I turn me from my country's light
To dwell in solemn shades of endless night.

King Richard. Return again, and take an oath with thee
Lay on our royal sword your banish'd hands;
Swear by the duty that you owe to God—
Our part therein we banish with yourselves—
To keep the oath that we administer:
You never shall, so help you truth and God!
Embrace each other's love in banishment;
Nor never look upon each other's face;
Nor never write, regreet, nor reconcile

ıg tempest of your home-bred hate;
by advised purpose meet
ontrive, or complot any ill
our state, our subjects, or our land.

ke. I swear.

v. And I, to keep all this.

ke. Norfolk, so far as to mine enemy:—
ne, had the king permitted us,
r souls had wander'd in the air,
ıis frail sepulchre of our flesh,
ır flesh is banish'd from this land:
y treasons ere thou fly the realm;
hast far to go, bear not along
ng burthen of a guilty soul.

v. No, Bolingbroke: if ever I were traitor,
be blotted from the book of life,
n heaven banish'd as from hence!
thou art, God, thou, and I do know;
o soon, I fear, the king shall rue.
ny liege. Now no way can I stray;
to England, all the world's my way. [*Exit.*

bard. Uncle, even in the glasses of thine eyes
grieved heart: thy sad aspect
the number of his banish'd years
ır away. [*To Boling.*] Six frozen winters spent,
:h welcome home from banishment.

ke. How long a time lies in one little word!
ıg winters and four wanton springs
word: such is the breath of kings.

I thank my liege, that in regard of me
ıs four years of my son's exile:
vantage shall I reap thereby;
ıe six years that he hath to spend
e their moons and bring their times about,
ed lamp *and time*-bewasted light
tinct with age and endless night;

My inch of taper will be burnt and done,
And blindfold death not let me see my son.

King Richard. Why, uncle, thou hast many years to live.

Gaunt. But not a minute, king, that thou canst give:
Shorten my days thou canst with sullen sorrow,
And pluck nights from me, but not lend a morrow;
Thou canst help time to furrow me with age,
But stop no wrinkle in his pilgrimage;
Thy word is current with him for my death,
But dead, thy kingdom cannot buy my breath.

King Richard. Thy son is banish'd upon good advice,
Whereto thy tongue a party-verdict gave:
Why at our justice seem'st thou then to lour?

Gaunt. Things sweet to taste prove in digestion sour.
You urged me as a judge; but I had rather
You would have bid me argue like a father.
O, had it been a stranger, not my child,
To smooth his fault I should have been more mild:
A partial slander sought I to avoid,
And in the sentence my own life destroy'd.
Alas, I look'd when some of you should say,
I was too strict to make mine own away;
But you gave leave to my unwilling tongue
Against my will to do myself this wrong.

King Richard. Cousin, farewell; and, uncle, bid him so
Six years we banish him, and he shall go.

[*Flourish. Exeunt King Richard and train*

Aumerle. Cousin, farewell: what presence must not know
From where you do remain let paper show.

Marshal. My lord, no leave take I; for I will ride,
As far as land will let me, by your side.

Gaunt. O, to what purpose dost thou hoard thy words,
That thou return'st no greeting to thy friends?

Bolingbroke. I have too few to take my leave of you,
When the tongue's office should be prodigal
To breathe the abundant dolour of the heart.

nt. Thy grief is but thy absence for a time.
ngbroke. Joy absent, grief is present for that time.
nt. What is six winters? they are quickly gone.
ng. To men in joy; but grief makes one hour ten.
nt. Call it a travel that thou takest for pleasure.
ngbroke. My heart will sigh when I miscall it so,
ı finds it an inforced pilgrimage.
nt. The sullen passage of thy weary steps
n as foil wherein thou art to set
›recious jewel of thy home return.
ngbroke. Nay, rather, every tedious stride I make
›ut remember me what a deal of world
der from the jewels that I love.
I not serve a long apprenticehood
›reign passages, and in the end,
g my freedom, boast of nothing else
hat I was a journeyman to grief?
nt. All places that the eye of heaven visits
o a wise man ports and happy havens.
ı thy necessity to reason thus;
: is no virtue like necessity.
: not the king did banish thee,
hou the king. Woe doth the heavier sit,
e it perceives it is but faintly borne.
ay I sent thee forth to purchase honour
ıot the king exiled thee; or suppose
ıring pestilence hangs in our air
hou art flying to a fresher clime:
what thy soul holds dear, imagine it
e that way thou go'st, not whence thou comest:
se the singing birds musicians,
grass whereon thou tread'st the presence strew'd,
flowers fair ladies, and thy steps no more
a delightful measure or a dance;
;narling sorrow hath less power to bite
man *that mocks at it* and sets it light.

Bolingbroke. O, who can hold a fire in his hand
By thinking on the frosty Caucasus?
Or cloy the hungry edge of appetite
By bare imagination of a feast?
Or wallow naked in December snow
By thinking on fantastic summer's heat?
O, no! the apprehension of the good
Gives but the greater feeling to the worse:
Fell sorrow's tooth doth never rankle more
Than when he bites, but lanceth not the sore.

Gaunt. Come, come, my son, I'll bring thee on thy way:
Had I thy youth and cause, I would not stay.

Boling. Then, England's ground, farewell; sweet soil, adieu;
My mother, and my nurse, that bears me yet!
Where'er I wander, boast of this I can,
Though banish'd, yet a trueborn Englishman. [*Exeunt.*

SCENE IV. *The court.*

Enter the KING, *with* BAGOT *and* GREEN *at one door; and the* DUKE OF AUMERLE *at another.*

King Richard. We did observe. Cousin Aumerle,
How far brought you high Hereford on his way?

Aumerle. I brought high Hereford, if you call him so,
But to the next highway, and there I left him.

K. Rich. And say, what store of parting tears were shed?

Aum. Faith, none for me; except the north-east wind,
Which then blew bitterly against our faces,
Awaked the sleeping rheum, and so by chance
Did grace our hollow parting with a tear.

K. Rich. What said our cousin when you parted with him?

Aumerle. 'Farewell:'
And, for my heart disdained that my tongue
Should so profane the word, that taught me craft
To counterfeit oppression of such grief
That words seem'd buried in my sorrow's grave.

would the word 'farewell' have lengthen'd hours
led years to his short banishment,
uld have had a volume of farewells;
:e it would not, he had none of me.

Richard. He is our cousin, cousin; but 'tis doubt,
ime shall call him home from banishment,
r our kinsman come to see his friends.
and Bushy, Bagot here and Green
d his courtship to the common people;
: did seem to dive into their hearts
umble and familiar courtesy,
everence he did throw away on slaves,
poor craftsmen with the craft of smiles
ient underbearing of his fortune,
re to banish their affects with him.
; his bonnet to an oyster-wench;
of draymen bid God speed him well
l the tribute of his supple knee,
Thanks, my countrymen, my loving friends;'
our England in reversion his,
our subjects' next degree in hope.

Well, he is gone; and with him go these thoughts.
the rebels which stand out in Ireland,
nt manage must be made, my liege,
:her leisure yield them further means
ir advantage and your highness' loss.

Richard. We will ourself in person to this war:
our coffers, with too great a court
:ral largess, are grown somewhat light,
inforced to farm our royal realm;
enue whereof shall furnish us
affairs in hand: if that come short,
stitutes at home shall have blank charters;
), when they shall know what men are rich,
all subscribe them for large sums of gold
d them after to supply our wants;
will make for Ireland presently.

Enter BUSHY.

Bushy, what news?

Bushy. Old John of Gaunt is grievous sick, my lord,
Suddenly taken; and hath sent post haste
To entreat your majesty to visit him.

King Richard. Where lies he?

Bushy. At Ely House.

King Richard. Now put it, God, in the physician's mi
To help him to his grave immediately!
The lining of his coffers shall make coats
To deck our soldiers for these Irish wars.
Come, gentlemen, let 's all go visit him:
Pray God we may make haste, and come too late!

All. Amen. [*Exeu*

ACT II.

SCENE I. *Ely House.*

Enter JOHN OF GAUNT *sick, with the* DUKE OF YORK, &

Gaunt. Will the king come, that I may breathe my l
In wholesome counsel to his unstaid youth?

York. Vex not yourself, nor strive not with your breat
For all in vain comes counsel to his ear.

Gaunt. O, but they say the tongues of dying men
Enforce attention like deep harmony:
Where words are scarce, they are seldom spent in vain,
For they breathe truth that breathe their words in pain.
He that no more must say is listen'd more
Than they whom youth and ease have taught to glose;
More are men's ends mark'd than their lives before:
The setting sun, and music at the close,
As the last taste of sweets, is sweetest last,
Writ in remembrance more than things long past:
Though Richard my life's counsel would not hear,
M sad tale may yet undeaf his ear.

York. No; it is stopp'd with other flattering sounds,
As praises, of whose taste the wise are fond,
Lascivious metres, to whose venom sound
The open ear of youth doth always listen;
Report of fashions in proud Italy,
Whose manners still our tardy apish nation
Limps after in base imitation.
Where doth the world thrust forth a vanity—
So it be new, there's no respect how vile—
That is not quickly buzz'd into his ears?
Then all too late comes counsel to be heard,
Where will doth mutiny with wit's regard.
Direct not him whose way himself will choose:
'Tis breath thou lack'st, and that breath wilt thou lose.

Gaunt. Methinks I am a prophet new inspired
And thus expiring do foretell of him:
His rash fierce blaze of riot cannot last,
For violent fires soon burn out themselves;
Small showers last long, but sudden storms are short;
He tires betimes that spurs too fast betimes;
With eager feeding food doth choke the feeder:
Light vanity, insatiate cormorant,
Consuming means, soon preys upon itself.
This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,
Fear'd by their breed and famous by their birth,
Renowned for their deeds as far from home,

For Christian service and true chivalry,
As is the sepulchre in stubborn Jewry
Of the world's ransom, blessed Mary's Son,
This land of such dear souls, this dear dear land,
Dear for her reputation through the world,
Is now leased out, I die pronouncing it,
Like to a tenement or pelting farm:
England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame,
With inky blots and rotten parchment bonds:
That England, that was wont to conquer others,
Hath made a shameful conquest of itself.
Ah, would the scandal vanish with my life,
How happy then were my ensuing death!

Enter KING RICHARD *and* QUEEN, AUMERLE, BUSHY GREEN, BAGOT, ROSS, *and* WILLOUGHBY.

York. The king is come: deal mildly with his youth
For young hot colts being raged do rage the more.

Queen. How fares our noble uncle, Lancaster?

K. Rich. What comfort, man? how is't with aged Gau

Gaunt. O, how that name befits my composition!
Old Gaunt indeed, and gaunt in being old:
Within me grief hath kept a tedious fast;
And who abstains from meat that is not gaunt?
For sleeping England long time have I watch'd;
Watching breeds leanness, leanness is all gaunt:
The pleasure that some fathers feed upon,
Is my strict fast; I mean, my children's looks;
And therein fasting, hast thou made me gaunt:
Gaunt am I for the grave, gaunt as a grave,
Whose hollow womb inherits nought but bones.

K. Rich. Can sick men play so nicely with their nam

Gaunt. No, misery makes sport to mock itself:
Since thou dost seek to kill my name in me,
I *mock* my name, great king, to flatter thee.

K. Rich. Should dying men flatter with those that live?
Gaunt. No, no, men living flatter those that die.
K. Rich. Thou, now a-dying, say'st thou flatterest me.
Gaunt. O, no! thou diest, though I the sicker be.
K. Rich. I am in health, I breathe, and see thee ill.
Gaunt. Now He that made me knows I see thee ill;
Ill in myself to see, and in thee seeing ill.
Thy death-bed is no lesser than thy land
Wherein thou liest in reputation sick;
And thou, too careless patient as thou art,
Commit'st thy anointed body to the cure
Of those physicians that first wounded thee:
A thousand flatterers sit within thy crown,
Whose compass is no bigger than thy head;
And yet, incaged in so small a verge,
The waste is no whit lesser than thy land.
O, had thy grandsire with a prophet's eye
Seen how his son's son should destroy his sons,
From forth thy reach he would have laid thy shame,
Deposing thee before thou wert possess'd,
Which art possess'd now to depose thyself.
Why, cousin, wert thou regent of the world,
It were a shame to let this land by lease;
But for thy world enjoying but this land,
Is it not more than shame to shame it so?
Landlord of England art thou now, not king:
Thy state of law is bondslave to the law;
And thou—
King Richard. A lunatic lean-witted fool,
Presuming on an ague's privilege,
Darest with thy frozen admonition
Make pale our cheek, chasing the royal blood
With fury from his native residence.
Now, by my seat's right royal majesty,
Wert thou not brother to great Edward's son,
This tongue that runs so roundly in thy head
Should *run thy head from* thy unreverent shoulders.

Gaunt. O, spare me not, my brother Edward's so
For that I was his father Edward's son;
That blood already, like the pelican,
Hast thou tapp'd out and drunkenly caroused:
My brother Gloucester, plain well-meaning soul,
Whom fair befal in heaven 'mongst happy souls!
May be a precedent and witness good
That thou respect'st not spilling Edward's blood:
Join with the present sickness that I have;
And thy unkindness be like crooked age,
To crop at once a too long wither'd flower.
Live in thy shame, but die not shame with thee!
These words hereafter thy tormentors be!
Convey me to my bed, then to my grave:
Love they to live that love and honour have.
[*Exit, borne off by his Att*

K. Rich. And let them die that age and sullens l
For both hast thou, and both become the grave.

York. I do beseech your majesty, impute his wo
To wayward sickliness and age in him:
He loves you, on my life, and holds you dear
As Harry Duke of Hereford, were he here.

K. Rich. Right, you say true: as Hereford's love,
As theirs, so mine; and all be as it is.

Enter NORTHUMBERLAND.

Northumberland. My liege, old Gaunt commends
your majesty.

King Richard. What says he?

Northumberland. Nay, nothing; all
His tongue is now a stringless instrument;
Words, life and all, old Lancaster hath spent.

York. Be York the next that must be bankrupt
Though death be poor, it ends a mortal woe.

K. Rich. The ripest fruit first falls, and so doth
His time is spent, our pilgrimage must be.

or that. Now for our Irish wars:
supplant those rough rug-headed kerns,
like venom where no venom else
hey have privilege to live.
ese great affairs do ask some charge,
ur assistance we do seize to us
coin, revenues and moveables,
ur uncle Gaunt did stand possess'd.

low long shall I be patient? ah, how long
r duty make me suffer wrong?
ester's death, nor Hereford's banishment,
's rebukes, nor England's private wrongs,
revention of poor Bolingbroke
marriage, nor my own disgrace,
made me sour my patient cheek,
ne wrinkle on my sovereign's face.
last of noble Edward's sons,
thy father, Prince of Wales, was first:
s never lion raged more fierce,
was never gentle lamb more mild,
that young and princely gentleman.
hou hast, for even so look'd he,
d with the number of thy hours;
he frown'd, it was against the French
gainst his friends; his noble hand
vhat he did spend and spent not that
triumphant father's hand had won;
were guilty of no kindred blood,
y with the enemies of his kin.
l! York is too far gone with grief,
e never would compare between.

chard. Why, uncle, what 's the matter?
O my liege,
e, if you please; if not, I, pleased
pardon'd, am content withal.
to seize *and gripe* into your hands
ties and rights of banish'd Hereford?

Is not Gaunt dead, and doth not Hereford live?
Was not Gaunt just, and is not Harry true?
Did not the one deserve to have an heir?
Is not his heir a well-deserving son?
Take Hereford's rights away, and take from Time
His charters and his customary rights;
Let not to-morrow then ensue to-day;
Be not thyself; for how art thou a king
But by fair sequence and succession?
Now, afore God—God forbid I say true!—
If you do wrongfully seize Hereford's rights,
Call in the letters patents that he hath
By his attorneys-general to sue
His livery, and deny his offer'd homage,
You pluck a thousand dangers on your head,
You lose a thousand well-disposed hearts
And prick my tender patience to those thoughts
Which honour and allegiance cannot think.

K. Rich. Think what you will, we seize into our hanc
His plate, his goods, his money and his lands.

York. I'll not be by the while: my liege, farewell:
What will ensue hereof, there's none can tell;
But by bad courses may be understood
That their events can never fall out good. [*Ex*

K. Rich. Go, Bushy, to the Earl of Wiltshire straight
Bid him repair to us to Ely House
To see this business. To-morrow next
We will for Ireland; and 'tis time, I trow:
And we create, in absence of ourself,
Our uncle York lord governor of England;
For he is just and always loved us well.
Come on, our queen: to-morrow must we part;
Be merry, for our time of stay is short.

[*Flourish. Exeunt King, Queen, Aumer*
Bushy, Green, and Bag

North. Well, lords, the Duke of Lancaster is dead.

Ross. And living too; for now his son is duke.

ghby. Barely in title, not in revenue.
umberland. Richly in both, if justice had her right.
My heart is great; but it must break with silence,
e disburden'd with a liberal tongue.
. Nay, speak thy mind; and let him ne'er speak
ıore
eaks thy words again to do thee harm!
ghby. Tends that thou wouldst speak to the Duke
f Hereford?
so, out with it boldly, man;
s mine ear to hear of good towards him.
No good at all that I can do for him;
ou call it good to pity him,
ınd spoiled of his patrimony.
. Now, afore God, 'tis shame such wrongs are borne
a royal prince, and many moe
e blood in this declining land.
ıg is not himself, but basely led
erers; and what they will inform,
in hate, 'gainst any of us all,
ill the king severely prosecute
us, our lives, our children, and our heirs.
The commons hath he pill'd with grievous taxes,
ite lost their hearts: the nobles hath he fined
:ient quarrels, and quite lost their hearts.
ghby. And daily new exactions are devised,
ks, benevolences, and I wot not what:
at, o' God's name, doth become of this?
. Wars have not wasted it, for warr'd he hath not,
ely yielded upon compromise
hich his noble ancestors achieved with blows:
ath he spent in peace than they in wars.
The Earl of Wiltshire hath the realm in farm.
The king's grown bankrupt, like a broken man.
. Reproach and dissolution hangeth over him.
He hath not money for these Irish wars,

His burthenous taxations notwithstanding,
But by the robbing of the banish'd duke.

North. His noble kinsman: most degenerate king!
But, lords, we hear this fearful tempest sing,
Yet seek no shelter to avoid the storm;
We see the wind sit sore upon our sails,
And yet we strike not, but securely perish.

Ross. We see the very wreck that we must suffer;
And unavoided is the danger now,
For suffering so the causes of our wreck.

North. Not so; even through the hollow eyes of death
I spy life peering; but I dare not say
How near the tidings of our comfort is.

Willo. Nay, let us share thy thoughts, as thou dost ours

Ross. Be confident to speak, Northumberland:
We three are but thyself; and, speaking so,
Thy words are but as thoughts; therefore, be bold.

North. Then thus: I have from Port le Blanc, a bay
In Brittany, received intelligence
That Harry Duke of Hereford, Rainold Lord Cobham,
. . . . . .
That late broke from the Duke of Exeter,
His brother, Archbishop late of Canterbury,
Sir Thomas Erpingham, Sir John Ramston,
Sir John Norbery, Sir Robert Waterton and Francis Quoin
All these well furnish'd by the Duke of Bretagne
With eight tall ships, three thousand men of war,
Are making hither with all due expedience
And shortly mean to touch our northern shore:
Perhaps they had ere this, but that they stay
The first departing of the king for Ireland.
If then we shall shake off our slavish yoke,
Imp out our drooping country's broken wing,
Redeem from broking pawn the blemish'd crown,
Wipe off the dust that hides our sceptre's gilt
And make high majesty look like itself,
Away with me in post to Ravenspurgh;

But if you faint, as fearing to do so,
Stay and be secret, and myself will go.

Ross. To horse, to horse! urge doubts to them that fear.

Willo. Hold out my horse, and I will first be there.

[*Exeunt.*

SCENE II. *Windsor Castle.*

Enter QUEEN, BUSHY, *and* BAGOT.

Bushy. Madam, your majesty is too much sad:
You promised, when you parted with the king,
To lay aside life-harming heaviness
And entertain a cheerful disposition.

Queen. To please the king I did; to please myself
I cannot do it; yet I know no cause
Why I should welcome such a guest as grief,
Save bidding farewell to so sweet a guest
As my sweet Richard: yet again, methinks,
Some unborn sorrow, ripe in fortune's womb,
Is coming towards me, and my inward soul
With nothing trembles: at some thing it grieves,
More than with parting from my lord the king.

Bushy. Each substance of a grief hath twenty shadows,
Which shows like grief itself, but is not so;
For sorrow's eye, glazed with blinding tears,
Divides one thing entire to many objects;
Like perspectives, which rightly gazed upon
Show nothing but confusion, eyed awry
Distinguish form: so your sweet majesty,
Looking awry upon your lord's departure,
Find shapes of grief, more than himself, to wail;
Which, look'd on as it is, is nought but shadows
Of what it is not. Then, thrice-gracious queen,
More than your lord's departure weep not: more 's not seen;
Or if it be, 'tis with false sorrow's eye,
Which for things true weeps things imaginary.

Queen. *It may be so;* but yet my inward soul

Persuades me it is otherwise: howe'er it be,
I cannot but be sad; so heavy sad
As, though on thinking on no thought I think,
Makes me with heavy nothing faint and shrink.

Bushy. 'Tis nothing but conceit, my gracious lady.

Queen. 'Tis nothing less: conceit is still derived
From some forefather grief; mine is not so,
For nothing hath begot my something grief;
Or something hath the nothing that I grieve:
'Tis in reversion that I do possess;
But what it is, that is not yet known; what
I cannot name; 'tis nameless woe, I wot.

Enter GREEN.

Green. God save your majesty! and well met, gentlemen:
I hope the king is not yet shipp'd for Ireland.

Queen. Why hopest thou so? 'tis better hope he is;
For his designs crave haste, his haste good hope:
Then wherefore dost thou hope he is not shipp'd?

Green. That he, our hope, might have retired his power,
And driven into despair an enemy's hope,
Who strongly hath set footing in this land:
The banish'd Bolingbroke repeals himself,
And with uplifted arms is safe arrived
At Ravenspurgh.

Queen. Now God in heaven forbid!

Green. Ah, madam, 'tis too true: and that is worse,
The Lord Northumberland, his son young Henry Percy,
The Lords of Ross, Beaumond, and Willoughby,
With all their powerful friends, are fled to him.

Bushy. Why have you not proclaim'd Northumberland
And all the rest revolted faction traitors?

Green. We have: whereupon the Earl of Worcester
Hath broke his staff, resign'd his stewardship,
And all the household servants fled with him
To Bolingbroke.

Queen. So, Green, thou art the midwife to my woe,
And Bolingbroke my sorrow's dismal heir:
Now hath my soul brought forth her prodigy,
And I, a gasping new-deliver'd mother,
Have woe to woe, sorrow to sorrow join'd.

Bushy. Despair not, madam.

Queen. Who shall hinder me?
I will despair, and be at enmity
With cozening hope: he is a flatterer,
A parasite, a keeper back of death,
Who gently would dissolve the bands of life,
Which false hope lingers in extremity.

Enter YORK.

Green. Here comes the Duke of York.

Queen. With signs of war about his aged neck:
O, full of careful business are his looks!
Uncle, for God's sake, speak comfortable words.

York. Should I do so, I should belie my thoughts:
Comfort's in heaven; and we are on the earth,
Where nothing lives but crosses, cares and grief.
Your husband, he is gone to save far off,
Whilst others come to make him lose at home:
Here am I left to underprop his land,
Who, weak with age, cannot support myself:
Now comes the sick hour that his surfeit made;
Now shall he try his friends that flatter'd him.

Enter a Servant.

Servant. My lord, your son was gone before I came.

York. He was? Why, so! go all which way it will!
The nobles they are fled, the commons they are cold,
And will, I fear, revolt on Hereford's side.
Sirrah, get thee to Plashy, to my sister Gloucester;
Bid her send me *presently* a thousand pound:
Hold, take my ring.

Servant. My lord, I had forgot to tell your lordship,
To-day, as I came by, I called there;
But I shall grieve you to report the rest.

York. What is't, knave?

Servant. An hour before I came, the duchess died.

York. God for his mercy! what a tide of woes
Comes rushing on this woeful land at once!
I know not what to do: I would to God,
So my untruth had not provoked him to it,
The king had cut off my head with my brother's.
What, are there no posts dispatch'd for Ireland?
How shall we do for money for these wars?
Come, sister,—cousin, I would say,—pray, pardon me.
Go, fellow, get thee home, provide some carts
And bring away the armour that is there. [*Exit Ser*
Gentlemen, will you go muster men?
If I know how or which way to order these affairs
Thus thrust disorderly into my hands,
Never believe me. Both are my kinsmen:
The one is my sovereign, whom both my oath
And duty bids defend; the other again
Is my kinsman, whom the king hath wrong'd,
Whom conscience and my kindred bids to right.
Well, somewhat we must do. Come, cousin, I'll
Dispose of you.
Gentlemen, go, muster up your men,
And meet me presently at Berkeley.
I should to Plashy too;
But time will not permit: all is uneven,
And every thing is left at six and seven.
[*Exeunt York and Q*

Bushy. The wind sits fair for news for Ireland,
But none returns. For us to levy power
Proportionable to the enemy
Is all unpossible.

Green. Besides, our nearness to the king in love
Is near the hate of those love not the king.

. And that's the wavering commons: for their love
their purses, and whoso empties them
nuch fills their hearts with deadly hate.
. Wherein the king stands generally condemn'd.
. If judgement lie in them, then so do we,
we ever have been near the king.
. Well, I will for refuge straight to Bristol castle:
rl of Wiltshire is already there.
. Thither will I with you; for little office
teful commons will perform for us,
like curs to tear us all to pieces.
u go along with us?
. No; I will to Ireland to his majesty.
ll: if heart's presages be not vain,
ee here part that ne'er shall meet again.
. That's as York thrives to beat back Bolingbroke.
. Alas, poor duke! the task he undertakes
bering sands and drinking oceans dry:
one on his side fights, thousands will fly.
ll at once, for once, for all, and ever.
. Well, we may meet again.
. I fear me, never.

[*Exeunt.*

SCENE III. *Wilds in Gloucestershire.*

BOLINGBROKE *and* NORTHUMBERLAND, *with Forces.*

gbroke. How far is it, my lord, to Berkeley now?
umberland. Believe me, noble lord,
a stranger here in Gloucestershire:
high wild hills and rough uneven ways
out our miles, and makes them wearisome;
et your fair discourse hath been as sugar,
g the hard way sweet and delectable.
bethink me *what* a weary way
Ravenspurgh to Cotswold will be found

In Ross and Willoughby, wanting your company,
Which, I protest, hath very much beguiled
The tediousness and process of my travel:
But theirs is sweetened with the hope to have
The present benefit which I possess;
And hope to joy is little less in joy
Than hope enjoy'd: by this the weary lords
Shall make their way seem short, as mine hath done
By sight of what I have, your noble company.

Bolingbroke. Of much less value is my company
Than your good words. But who comes here?

Enter HENRY PERCY.

Northumberland. It is my son, young Harry Percy
Sent from my brother Worcester, whencesoever.
Harry, how fares your uncle?

Percy. I had thought, my lord, to have learn'd his he

Northumberland. Why, is he not with the queen?

Percy. No, my good lord; he hath forsook the cc
Broken his staff of office and dispersed
The household of the king.

Northumberland. What was his reason?
He was not so resolved when last we spake together

Percy. Because your lordship was proclaimed trait
But he, my lord, is gone to Ravenspurgh,
To offer service to the Duke of Hereford,
And sent me over by Berkeley, to discover
What power the Duke of York had levied there;
Then with directions to repair to Ravenspurgh.

North. Have you forgot the Duke of Hereford, b

Percy. No, my good lord, for that is not forgot
Which ne'er I did remember: to my knowledge,
I never in my life did look on him.

North. Then learn to know him now; this is the

Percy. My gracious lord, I tender you my service
Such as it is, being tender, raw and young;

Which elder days shall ripen and confirm
To more approved service and desert.

Bolingbroke. I thank thee, gentle Percy; and be sure
I count myself in nothing else so happy
As in a soul remembering my good friends;
And, as my fortune ripens with thy love,
It shall be still thy true love's recompense:
My heart this covenant makes, my hand thus seals it.

North. How far is it to Berkeley? and what stir
Keeps good old York there with his men of war?

Percy. There stands the castle, by yon tuft of trees,
Manned with three hundred men, as I have heard;
And in it are the Lords of York, Berkeley, and Seymour;
None else of name and noble estimate.

Enter ROSS *and* WILLOUGHBY.

North. Here come the Lords of Ross and Willoughby,
Bloody with spurring, fiery-red with haste.

Bolingbroke. Welcome, my lords. I wot your love pursues
A banish'd traitor: all my treasury
Is yet but unfelt thanks, which more enrich'd
Shall be your love and labour's recompense.

Ross. Your presence makes us rich, most noble lord.

Willoughby. And far surmounts our labour to attain it.

Boling. Evermore thanks, the exchequer of the poor;
Which, till my infant fortune comes to years,
Stands for my bounty. But who comes here?

Enter BERKELEY.

Northumberland. It is my Lord of Berkeley, as I guess.

Berk. My Lord of Hereford, my message is to you.

Bolingbroke. My lord, my answer is 'to Lancaster;'
And I am come to seek that name in England;
And I must find that *title* in your tongue,
Before *I make reply to* aught you say.

Berk. Mistake me not, my lord; 'tis not my meaning
To raze one title of your honour out:
To you, my lord, I come, what lord you will,
From the most gracious regent of this land,
The Duke of York, to know what pricks you on
To take advantage of the absent time
And fright our native peace with self-born arms.

Enter YORK *attended.*

Boling. I shall not need transport my words by you;
Here comes his grace in person.
My noble uncle! [*Kneels.*

York. Show me thy humble heart, and not thy knee,
Whose duty is deceiveable and false.

Bolingbroke. My gracious uncle—

York. Tut, tut!
Grace me no grace, nor uncle me no uncle:
I am no traitor's uncle; and that word 'grace'
In an ungracious mouth is but profane.
Why have those banish'd and forbidden legs
Dared once to touch a dust of England's ground?
But then more 'why?' why have they dared to march
So many miles upon her peaceful bosom,
Frighting her pale-faced villages with war
And ostentation of despised arms?
Comest thou because the anointed king is hence?
Why, foolish boy, the king is left behind,
And in my loyal bosom lies his power.
Were I but now the lord of such hot youth
As when brave Gaunt, thy father, and myself
Rescued the Black Prince, that young Mars of men,
From forth the ranks of many thousand French,
O, then how quickly should this arm of mine,
Now prisoner to the palsy, chastise thee
And minister correction to thy fault!

Bolingbroke. My gracious uncle, let me know my fault:
On what condition stands it and wherein?

York. Even in condition of the worst degree,
In gross rebellion and detested treason:
Thou art a banish'd man, and here art come
Before the expiration of thy time,
In braving arms against thy sovereign.

Boling. As I was banish'd, I was banish'd Hereford;
But as I come, I come for Lancaster.
And, noble uncle, I beseech your grace
Look on my wrongs with an indifferent eye:
You are my father, for methinks in you
I see old Gaunt alive; O, then, my father,
Will you permit that I shall stand condemn'd
A wandering vagabond; my rights and royalties
Pluck'd from my arms perforce and given away
To upstart unthrifts? Wherefore was I born?
If that my cousin king be King of England,
It must be granted I am Duke of Lancaster.
You have a son, Aumerle, my noble cousin;
Had you first died, and he been thus trod down,
He should have found his uncle Gaunt a father,
To rouse his wrongs and chase them to the bay.
I am denied to sue my livery here,
And yet my letters-patents give me leave:
My father's goods are all distrain'd and sold,
And these and all are all amiss employ'd.
What would you have me do? I am a subject,
And I challenge law: attorneys are denied me;
And therefore personally I lay my claim
To my inheritance of free descent.

North. The noble duke hath been too much abused.

Ross. It stands your grace upon to do him right.

Willoughby. Base men by his endowments are made great.

York. My lords of England, let me tell you this:
I have had feeling of my cousin's wrongs
And laboured all I could to do him right;
But in this kind to come, in braving arms,
Be his *own carver and* cut out his way,

To find out right with wrong, it may not be;
And you that do abet him in this kind
Cherish rebellion and are rebels all.

North. The noble duke hath sworn his coming is
But for his own; and for the right of that
We all have strongly sworn to give him aid;
And let him ne'er see joy that breaks that oath!

York. Well, well, I see the issue of these arms:
I cannot mend it, I must needs confess,
Because my power is weak and all ill left:
But if I could, by Him that gave me life,
I would attach you all and make you stoop
Unto the sovereign mercy of the king;
But since I cannot, be it known to you
I do remain as neuter. So, fare you well;
Unless you please to enter in the castle
And there repose you for this night.

Bolingbroke. An offer, uncle, that we will accept:
But we must win your grace to go with us
To Bristol castle, which they say is held
By Bushy, Bagot and their complices,
The caterpillars of the commonwealth,
Which I have sworn to weed and pluck away.

York. It may be I will go with you: but yet I'll pa
For I am loath to break our country's laws.
Nor friends nor foes, to me welcome you are:
Things past redress are now with me past care. [*Ex*

SCENE IV. *Conway.*

Enter SALISBURY *and a* Welsh Captain.

Captain. My Lord of Salisbury, we have stay'd ten
And hardly kept our countrymen together,
And yet we hear no tidings from the king;
Therefore we will disperse ourselves: farewell.

Salisbury. Stay yet another day, thou trusty Welshn
The king reposeth all his confidence in thee.

Captain. 'Tis thought the king is dead; we will not

The bay-trees in our country are all wither'd
And meteors fright the fixed stars of heaven;
The pale-faced moon looks bloody on the earth
And lean-look'd prophets whisper fearful change;
Rich men look sad and ruffians dance and leap,
The one in fear to lose what they enjoy,
The other to enjoy by rage and war:
These signs forerun the death or fall of kings.
Farewell: our countrymen are gone and fled,
As well assured Richard their king is dead. [*Exit.*

Salisbury. Ah, Richard, with the eyes of heavy mind
I see thy glory like a shooting star
Fall to the base earth from the firmament.
Thy sun sets weeping in the lowly west,
Witnessing storms to come, woe and unrest:
Thy friends are fled to wait upon thy foes,
And crossly to thy good all fortune goes. [*Exit.*

ACT III.

SCENE I. *Bristol. Before the castle.*

Enter BOLINGBROKE, YORK, NORTHUMBERLAND, ROSS, PERCY WILLOUGHBY, *with* BUSHY *and* GREEN, *prisoners.*

Bolingbroke. Bring forth these men.
Bushy and Green, I will not vex your souls—
Since presently your souls must part your bodies—
With too much urging your pernicious lives,
For 'twere no charity; yet, to wash your blood
From off my hands, here in the view of men
I will unfold some causes of your deaths.
You have misled a prince, a royal king,
A happy gentleman in blood and lineaments,
By you unhappied and disfigured clean:
You have in manner with your sinful hours
Made a divorce betwixt his queen and him,
Broke the possession of a royal bed
And stain'd the beauty of a fair queen's cheeks

With tears drawn from her eyes by your foul wron
Myself, a prince by fortune of my birth,
Near to the king in blood, and near in love
Till you did make him misinterpret me,
Have stoop'd my neck under your injuries,
And sigh'd my English breath in foreign clouds,
Eating the bitter bread of banishment;
Whilst you have fed upon my signories,
Dispark'd my parks and fell'd my forest woods,
From my own windows torn my household coat,
Razed out my impresе, leaving me no sign,
Save men's opinions and my living blood,
To show the world I am a gentleman.
This and much more, much more than twice all thi
Condemns you to the death. See them deliver'd ov
To execution and the hand of death.

Bushy. More welcome is the stroke of death to
Than Bolingbroke to England. Lords, farewell.

Green. My comfort is that heaven will take our
And plague injustice with the pains of hell.

Boling. My Lord Northumberland, see them disp

[*Exeunt Northumberland and others, with the p*

Uncle, you say the queen is at your house;
For God's sake, fairly let her be entreated:
Tell her I send to her my kind commends;
Take special care my greetings be deliver'd.

York. A gentleman of mine I have dispatch'd
With letters of your love to her at large.

Bolingbroke. Thanks, gentle uncle. Come, lords,
To fight with Glendower and his complices:
Awhile to work, and after holiday.

SCENE II. *The coast of Wales. A castle in vie*

Drums: flourish and colours. Enter KING RICHARD, *the*
OF CARLISLE, AUMERLE, *and Soldiers.*

King Richard. Barkloughly castle call they this a

Aumerle. Yea, my lord. How brooks your grace the air,
After your late tossing on the breaking seas?

King Richard. Needs must I like it well: I weep for joy
To stand upon my kingdom once again.
Dear earth, I do salute thee with my hand,
Though rebels wound thee with their horses' hoofs:
As a long-parted mother with her child
Plays fondly with her tears and smiles in meeting,
So, weeping, smiling, greet I thee, my earth,
And do thee favours with my royal hands.
Feed not thy sovereign's foe, my gentle earth,
Nor with thy sweets comfort his ravenous sense;
But let thy spiders, that suck up thy venom,
And heavy-gaited toads lie in their way,
Doing annoyance to the treacherous feet
Which with usurping steps do trample thee:
Yield stinging nettles to mine enemies;
And when they from thy bosom pluck a flower,
Guard it, I pray thee, with a lurking adder
Whose double tongue may with a mortal touch
Throw death upon thy sovereign's enemies.
Mock not my senseless conjuration, lords:
This earth shall have a feeling and these stones
Prove armed soldiers, ere her native king
Shall falter under foul rebellion's arms.

Car. Fear not, my lord: that Power that made you king
Hath power to keep you king in spite of all.
The means that heaven yields must be embraced,
And not neglected; else, if heaven would,
And we will not, heaven's offer we refuse,
The proffer'd means of succour and redress.

Aumerle. He means, my lord, that we are too remiss;
Whilst Bolingbroke, through our security,
Grows strong and great in substance and in power.

King Richard. Discomfortable cousin! know'st thou not
That when the searching eye of heaven is hid,
Behind *the globe, that* lights the lower world,

Then thieves and robbers range abroad unseen
In murders and in outrage, boldly here;
But when from under this terrestrial ball
He fires the proud tops of the eastern pines
And darts his light through every guilty hole,
Then murders, treasons and detested sins,
The cloak of night being pluck'd from off their backs,
Stand bare and naked, trembling at themselves?
So when this thief, this traitor, Bolingbroke,
Who all this while hath revell'd in the night
Whilst we were wandering with the antipodes,
Shall see us rising in our throne, the east,
His treasons will sit blushing in his face,
Not able to endure the sight of day,
But self-affrighted tremble at his sin.
Not all the water in the rough rude sea
Can wash the balm off from an anointed king;
The breath of worldly men cannot depose
The deputy elected by the Lord:
For every man that Bolingbroke hath press'd
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay
A glorious angel: then, if angels fight,
Weak men must fall, for heaven still guards the right.

Enter SALISBURY.

Welcome, my lord: how far off lies your power?

Salisbury. Nor near nor farther off, my gracious lord,
Than this weak arm: discomfort guides my tongue
And bids me speak of nothing but despair.
One day too late, I fear me, noble lord,
Hath clouded all thy happy days on earth:
O, call back yesterday, bid time return,
And thou shalt have twelve thousand fighting men!
To-day, to-day, unhappy day, too late,
O'erthrows thy joys, friends, fortune and thy state:
For all the Welshmen, hearing thou wert dead,
Are gone to Bolingbroke, dispersed and fled;

le. Comfort, my liege: why looks your grace so pale?
b. But now the blood of twenty thousand men
mph in my face, and they are fled;
so much blood thither come again,
not reason to look pale and dead?
that will be safe fly from my side,
: hath set a blot upon my pride.
le. Comfort, my liege; remember who you are.
ichard. I had forgot myself: am I not king?
hou coward majesty! thou sleepest.
ıe king's name twenty thousand names?
n, my name! a puny subject strikes
reat glory. Look not to the ground,
ırites of a king: are we not high?
our thoughts: I know my uncle York
ver enough to serve our turn. But who comes here?

Enter SCROOP.

More health and happiness betide my liege
ı my care-tuned tongue deliver him!
b. Mine ear is open and my heart prepared:
st is worldly loss thou canst unfold.
ıy kingdom lost? why, 'twas my care;
t loss is it to be rid of care?
olingbroke to be as great as we?
he shall not be; if he serve God,
rve Him too and be his fellow so:
ur subjects? that we cannot mend;
:ak their faith to God as well as us:
, destruction, ruin and decay;
st is death, and death will have his day.
Glad am I that your highness is so arm'd
the tidings of calamity.
unseasonable stormy day,
ıakes the silver rivers drown their shores,
world were all dissolved to tears,
bove his limits swells the rage

Of Bolingbroke, covering your fearful land
With hard bright steel and hearts harder than steel.
White-beards have arm'd their thin and hairless scalps
Against thy majesty; boys, with women's voices,
Strive to speak big and clap their female joints
In stiff unwieldy arms against thy crown:
Thy very beadsmen learn to bend their bows
Of double-fatal yew against thy state;
Yea, distaff-women manage rusty bills
Against thy seat: both young and old rebel,
And all goes worse than I have power to tell.

King Richard. Too well, too well thou tell'st a tale so ill.
Where is the Earl of Wiltshire? where is Bagot?
What is become of Bushy? where is Green?
That they have let the dangerous enemy
Measure our confines with such peaceful steps?
If we prevail, their heads shall pay for it:
I warrant they have made peace with Bolingbroke.

Scroop. Peace have they made with him indeed, my lord.

K. Rich. O villains, vipers, damn'd without redemption!
Dogs, easily won to fawn on any man!
Snakes, in my heart-blood warm'd, that sting my heart!
Three Judases, each one thrice worse than Judas!
Would they make peace? terrible hell make war
Upon their spotted souls for this offence!

Scroop. Sweet love, I see, changing his property,
Turns to the sourest and most deadly hate:
Again uncurse their souls; their peace is made
With heads, and not with hands: those whom you curse
Have felt the worst of death's destroying wound
And lie full low, graved in the hollow ground.

Aumerle. Is Bushy, Green, and the Earl of Wiltshire dead?

Scroop. Ay, all of them at Bristol lost their heads.

Aumerle. Where is the duke my father with his power?

K. Rich. No matter where; of comfort no man speak:
Let's talk of graves, of worms and epitaphs;
Make dust our paper and with rainy eyes

v on the bosom of the earth,
executors and talk of wills:
so, for what can we bequeath
posed bodies to the ground?
ur lives and all are Bolingbroke's,
can we call our own but death
all model of the barren earth
s as paste and cover to our bones.
ıke, let us sit upon the ground
stories of the death of kings:
ıave been deposed; some slain in war;
d by the ghosts they have deposed;
'd by their wives; some sleeping kill'd;
: for within the hollow crown
the mortal temples of a king
his court and there the antic sits,
ıtate and grinning at his pomp,
ı a breath, a little scene,
ze, be fear'd and kill with looks,
with self and vain conceit,
ıh which walls about our life
mpregnable, and humour'd thus
ɛ last and with a little pin
h his castle wall, and farewell king!
ıeads and mock not flesh and blood
reverence: throw away respect,
rm and ceremonious duty,
ɛ but mistook me all this while:
read like you, feel want,
ıeed friends: subjected thus,
ı say to me, I am a king?

Iy lord, wise men ne'er sit and wail their woes,
prevent the ways to wail.
foe, since fear oppresseth strength,
· weakness strength unto your foe,
follies fight against yourself.
slain; no worse can come to fight:

And fight and die is death destroying death;
Where fearing dying pays death servile breath.

Aumerle. My father hath a power; inquire of him,
And learn to make a body of a limb.

K. Rich. Thou chidest me well: proud Bolingbroke, I come
To change blows with thee for our day of doom.
This ague fit of fear is over-blown;
An easy task it is to win our own.
Say, Scroop, where lies our uncle with his power?
Speak sweetly, man, although thy looks be sour.

Scroop. Men judge by the complexion of the sky
The state and inclination of the day:
So may you by my dull and heavy eye,
My tongue hath but a heavier tale to say.
I play the torturer, by small and small
To lengthen out the worst that must be spoken:
Your uncle York is join'd with Bolingbroke,
And all your northern castles yielded up,
And all your southern gentlemen in arms
Upon his party.

King Richard. Thou hast said enough.
Beshrew thee, cousin, which didst lead me forth [*To Aumerle.*
Of that sweet way I was in to despair!
What say you now? what comfort have we now?
By heaven, I'll hate him everlastingly
That bids me be of comfort any more.
Go to Flint castle: there I'll pine away;
A king, woe's slave, shall kingly woe obey.
That power I have, discharge; and let them go
To ear the land that hath some hope to grow,
For I have none: let no man speak again
To alter this, for counsel is but vain.

Aumerle. My liege, one word.

King Richard. He does me double wrong
That wounds me with the flatteries of his tongue.
Discharge my followers: let them hence away,
From Richard's night to Bolingbroke's fair day. [*Exeunt.*

SCENE III. *Wales. Before Flint castle.*

Enter, with drum and colours, BOLINGBROKE, YORK, NORTHUMBERLAND, Attendants, *and Forces.*

Bolingbroke. So that by this intelligence we learn
The Welshmen are dispersed, and Salisbury
Is gone to meet the king, who lately landed
With some few private friends upon this coast.

North. The news is very fair and good, my lord:
Richard not far from hence hath hid his head.

York. It would beseem the Lord Northumberland
To say 'King Richard:' alack the heavy day
When such a sacred king should hide his head.

Northumberland. Your grace mistakes; only to be brief,
Left I his title out.

York. The time hath been,
Would you have been so brief with him, he would
Have been so brief with you, to shorten you,
For taking so the head, your whole head's length.

Bolingbroke. Mistake not, uncle, further than you should.

York. Take not, good cousin, further than you should,
Lest you mistake the heavens are o'er our heads.

Bolingbroke. I know it, uncle, and oppose not myself
Against their will. But who comes here?

Enter PERCY.

Welcome, Harry: what, will not this castle yield?

Percy. The castle royally is mann'd, my lord,
Against thy entrance.

Bolingbroke. Royally!
Why, it contains no king?

Percy. Yes, my good lord,
It doth contain a king; King Richard lies
Within the limits of yon lime and stone:
And with him are the Lord Aumerle, Lord Salisbury,
Sir Stephen Scroop, besides a clergyman
Of holy reverence; who, I cannot learn.

Northumberland. O, belike it is the Bishop of Carlisle.

Bolingbroke. Noble lords,
Go to the rude ribs of that ancient castle;
Through brazen trumpet send the breath of parley
Into his ruin'd ears, and thus deliver:
Henry Bolingbroke
On both his knees doth kiss King Richard's hand
And sends allegiance and true faith of heart
To his most royal person, hither come
Even at his feet to lay my arms and power,
Provided that my banishment repeal'd
And lands restored again be freely granted:
If not, I'll use the advantage of my power
And lay the summer's dust with showers of blood
Rain'd from the wounds of slaughter'd Englishmen:
The which, how far off from the mind of Bolingbroke
It is, such crimson tempest should bedrench
The fresh green lap of fair King Richard's land,
My stooping duty tenderly shall show.
Go, signify as much, while here we march
Upon the grassy carpet of this plain.
Let's march without the noise of threatening drum,
That from this castle's tatter'd battlements
Our fair appointments may be well perused.
Methinks King Richard and myself should meet
With no less terror than the elements
Of fire and water, when their thundering shock
At meeting tears the cloudy cheeks of heaven.
Be he the fire, I'll be the yielding water:
The rage be his, whilst on the earth I rain
My waters; on the earth, and not on him.
March on, and mark King Richard how he looks.

Parle without, and answer within. Then a flourish. Enter on the walls, KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, SCROOP, *and* SALISBURY.

See, see, King Richard doth himself appear,
As doth the blushing discontented sun

From out the fiery portal of the east,
When he perceives the envious clouds are bent
To dim his glory and to stain the track
Of his bright passage to the occident.

York. Yet looks he like a king: behold, his eye,
As bright as is the eagle's, lightens forth
Controlling majesty: alack, alack, for woe,
That any harm should stain so fair a show!

K. Rich. We are amazed; and thus long have we stood
To watch the fearful bending of thy knee, [*To North.*
Because we thought ourself thy lawful king:
And if we be, how dare thy joints forget
To pay their awful duty to our presence?
If we be not, show us the hand of God
That hath dismiss'd us from our stewardship;
For well we know, no hand of blood and bone
Can gripe the sacred handle of our sceptre,
Unless he do profane, steal, or usurp.
And though you think that all, as you have done,
Have torn their souls by turning them from us,
And we are barren and bereft of friends;
Yet know, my master, God omnipotent,
Is mustering in his clouds on our behalf
Armies of pestilence; and they shall strike
Your children yet unborn and unbegot,
That lift your vassal hands against my head
And threat the glory of my precious crown.
Tell Bolingbroke—for yond methinks he stands—
That every stride he makes upon my land
Is dangerous treason: he is come to open
The purple testament of bleeding war;
But ere the crown he looks for live in peace,
Ten thousand bloody crowns of mothers' sons
Shall ill become the flower of England's face,
Change the complexion of her maid-pale peace
To scarlet *indignation* and bedew
Her pastures' grass with faithful English blood.

North. The king of heaven forbid our lord the ki
Should so with civil and uncivil arms
Be rush'd upon! Thy thrice noble cousin
Harry Bolingbroke doth humbly kiss thy hand;
And by the honourable tomb he swears,
That stands upon your royal grandsire's bones,
And by the royalties of both your bloods,
Currents that spring from one most gracious head,
And by the buried hand of warlike Gaunt,
And by the worth and honour of himself,
Comprising all that may be sworn or said,
His coming hither hath no further scope
Than for his lineal royalties and to beg
Enfranchisement immediate on his knees:
Which on thy royal party granted once,
His glittering arms he will commend to rust,
His barbed steeds to stables, and his heart
To faithful service of your majesty.
This swears he, as he is a prince, is just;
And, as I am a gentleman, I credit him.

King Richard. Northumberland, say thus the king r
His noble cousin is right welcome hither;
And all the number of his fair demands
Shall be accomplish'd without contradiction:
With all the gracious utterance thou hast
Speak to his gentle hearing kind commends.
We do debase ourselves, cousin, do we not, [*To A*
To look so poorly and to speak so fair?
Shall we call back Northumberland, and send
Defiance to the traitor, and so die?

Aumerle. No, good my lord; let's fight with gentl
Till time lend friends and friends their helpful swor

K. Rich. O God, O God! that e'er this tongue o
That laid the sentence of dread banishment
On yon proud man, should take it off again
With words of sooth! O that I were as great

As is my grief, or lesser than my name!
Or that I could forget what I have been,
Or not remember what I must be now!
Swell'st thou, proud heart? I'll give thee scope to beat,
Since foes have scope to beat both thee and me.

Aumerle. Northumberland comes back from Bolingbroke.

K. Rich. What must the king do now? must he submit?
The king shall do it: must he be deposed?
The king shall be contented: must he lose
The name of king? o' God's name, let it go:
I'll give my jewels for a set of beads,
My gorgeous palace for a hermitage,
My gay apparel for an almsman's gown,
My figured goblets for a dish of wood,
My sceptre for a palmer's walking-staff,
My subjects for a pair of carved saints
And my large kingdom for a little grave,
A little little grave, an obscure grave;
Or I'll be buried in the king's highway,
Some way of common trade, where subjects' feet
May hourly trample on their sovereign's head;
For on my heart they tread now whilst I live;
And buried once, why not upon my head?
Aumerle, thou weep'st, my tender-hearted cousin!
We'll make foul weather with despised tears;
Our sighs and they shall lodge the summer corn,
And make a dearth in this revolting land.
Or shall we play the wantons with our woes,
And make some pretty match with shedding tears?
As thus, to drop them still upon one place,
Till they have fretted us a pair of graves
Within the earth; and, therein laid,—there lies
Two kinsmen digg'd their graves with weeping eyes.
Would not this ill do well? Well, well, I see
I talk but idly, and you laugh at me.
Most mighty *prince*, my Lord Northumberland,
What says King Bolingbroke? will his majesty

Give Richard leave to live till Richard die?
You make a leg, and Bolingbroke says ay.

North. My lord, in the base court he doth attend
To speak with you; may it please you to come down.

K. Rich. Down, down I come; like glistering Phaethon,
Wanting the manage of unruly jades.
In the base court? Base court, where kings grow base,
To come at traitors' calls and do them grace.
In the base court? Come down? Down, court! down, king!
For night-owls shriek where mounting larks should sing.
[*Exeunt from above.*

Boling. What says his majesty?

Northumberland. Sorrow and grief of heart
Makes him speak fondly, like a frantic man:
Yet he is come.

Enter KING RICHARD *and his Attendants below.*

Bolingbroke. Stand all apart,
And show fair duty to his majesty. [*He kneels down.*
My gracious lord,—

K. Rich. Fair cousin, you debase your princely knee
To make the base earth proud with kissing it:
Me rather had my heart might feel your love
Than my unpleased eye see your courtesy.
Up, cousin, up; your heart is up, I know,
Thus high at least, although your knee be low.

Boling. My gracious lord, I come but for mine own.

K. Rich. Your own is yours, and I am yours, and all.

Bolingbroke. So far be mine, my most redoubted lord,
As my true service shall deserve your love.

K. Rich. Well you deserve: they well deserve to have,
That know the strong'st and surest way to get.
Uncle, give me your hands: nay, dry your eyes;
Tears show their love, but want their remedies.
Cousin, I am too young to be your father,
Though you are old enough to be my heir.

hat you will have, I'll give, and willing too;
r do we must what force will have us do.
: on towards London, cousin, is it so?

Bolingbroke. Yea, my good lord.

King Richard. Then I must not say no.

[*Flourish. Exeunt.*

SCENE IV. *Langley. The* DUKE OF YORK'S *garden.*

Enter the QUEEN *and two* Ladies.

Queen. What sport shall we devise here in this garden,
drive away the heavy thought of care?

Lady. Madam, we'll play at bowls.

Queen. 'Twill make me think the world is full of rubs,
d that my fortune runs against the bias.

Lady. Madam, we'll dance.

Queen. My legs can keep no measure in delight,
hen my poor heart no measure keeps in grief:
ierefore, no dancing, girl; some other sport.

Lady. Madam, we'll tell tales.

Queen. Of sorrow or of joy?

Lady. Of either, madam.

Queen. Of neither, girl:
r if of joy, being altogether wanting,
doth remember me the more of sorrow;
if of grief, being altogether had,
adds more sorrow to my want of joy:
r what I have I need not to repeat;
d what I want it boots not to complain.

Lady. Madam, I'll sing.

Queen. 'Tis well that thou hast cause;
it thou shouldst please me better, wouldst thou weep.

Lady. I could weep, madam, would it do you good.

Queen. *And I could sing,* would weeping do me good,
d never borrow any tear of thee.

Enter a Gardener, *and two* Servants.

But stay, here come the gardeners:
Let's step into the shadow of these trees.
My wretchedness unto a row of pins,
They'll talk of state; for every one doth so
Against a change; woe is forerun with woe.
[*Queen and Ladies*]

Gardener. Go, bind thou up yon dangling apricocks,
Which, like unruly children, make their sire
Stoop with oppression of their prodigal weight:
Give some supportance to the bending twigs.
Go thou, and like an executioner,
Cut off the heads of too fast growing sprays,
That look too lofty in our commonwealth:
All must be even in our government.
You thus employ'd, I will go root away
The noisome weeds, which without profit suck
The soil's fertility from wholesome flowers.

Servant. Why should we in the compass of a pale
Keep law and form and due proportion,
Showing, as in a model, our firm estate,
When our sea-walled garden, the whole land,
Is full of weeds, her fairest flowers choked up,
Her fruit-trees all unpruned, her hedges ruin'd,
Her knots disorder'd and her wholesome herbs
Swarming with caterpillars?

Gardener. Hold thy peace:
He that hath suffer'd this disorder'd spring
Hath now himself met with the fall of leaf:
The weeds which his broad-spreading leaves did shelt
That seem'd in eating him to hold him up,
Are pluck'd up root and all by Bolingbroke,
I mean the Earl of Wiltshire, Bushy, Green.

Serv. What, are they dead?

Gardener. They are; and Boling
Hath seized the wasteful king. O, what pity is it
That he had not so trimm'd and dress'd his land

As we this garden! We at time of year
Do wound the bark, the skin of our fruit-trees,
Lest, being over-proud in sap and blood,
With too much riches it confound itself:
Had he done so to great and growing men,
They might have lived to bear and he to taste
Their fruits of duty: superfluous branches
We lop away, that bearing boughs may live:
Had he done so, himself had borne the crown,
Which waste of idle hours hath quite thrown down.

Servant. What, think you then the king shall be deposed?

Gardener. Depress'd he is already, and deposed
'Tis doubt he will be: letters came last night
To a dear friend of the good Duke of York's,
That tell black tidings.

Queen. O, I am press'd to death through want of speaking!
[*Coming forward.*
Thou, old Adam's likeness, set to dress this garden,
How dares thy harsh rude tongue sound this unpleasing news?
What Eve, what serpent, hath suggested thee
To make a second fall of cursed man?
Why dost thou say King Richard is deposed?
Darest thou, thou little better thing than earth,
Divine his downfal? Say, where, when, and how,
Camest thou by this ill tidings? speak, thou wretch.

Gardener. Pardon me, madam: little joy have I
To breathe this news; yet what I say is true.
King Richard, he is in the mighty hold
Of Bolingbroke: their fortunes both are weigh'd:
In your lord's scale is nothing but himself,
And some few vanities that make him light;
But in the balance of great Bolingbroke,
Besides himself, are all the English peers,
And with that odds he weighs King Richard down.
Post you to London, and you will find it so;
I speak *no more than* every one doth know.

Queen. *Nimble mischance*, that art so light of foot,

Doth not thy embassage belong to me,
And am I last that knows it? O, thou think'st
To serve me last, that I may longest keep
Thy sorrow in my breast. Come, ladies, go,
To meet at London London's king in woe.
What, was I born to this, that my sad look
Should grace the triumph of great Bolingbroke?
Gardener, for telling me these news of woe,
Pray God the plants thou graft'st may never grow.
[*Exeunt Queen and Ladies.*

Gard. Poor queen! so that thy state might be no worse,
I would my skill were subject to thy curse.
Here did she fall a tear; here in this place
I'll set a bank of rue, sour herb of grace:
Rue, even for ruth, here shortly shall be seen,
In the remembrance of a weeping queen. [*Exeunt.*

ACT IV.

SCENE I. *Westminster Hall.*

Enter, as to the Parliament, BOLINGBROKE, AUMERLE, NORTHUMBERLAND, PERCY, FITZWATER, SURREY, *the* BISHOP OF CARLISLE, *the* ABBOT OF WESTMINSTER, *and another* Lord, Herald, Officers, *and* BAGOT.

Bolingbroke. Call forth Bagot.
Now, Bagot, freely speak thy mind;
What thou dost know of noble Gloucester's death,
Who wrought it with the king, and who perform'd
The bloody office of his timeless end.

Bagot. Then set before my face the Lord Aumerle.

Boling. Cousin, stand forth, and look upon that man.

Bagot. My Lord Aumerle, I know your daring tongue
Scorns to unsay what once it hath deliver'd.
In that dead time when Gloucester's death was plotted,
I heard you say, 'Is not my arm of length,
That reacheth from the restful English court
As far as Calais, to mine uncle's head?'

t much other talk, that very time,
you say that you had rather refuse
er of an hundred thousand crowns
olingbroke's return to England;
withal, how blest this land would be
your cousin's death.
rle. Princes and noble lords,
nswer shall I make to this base man? 20
so much dishonour my fair stars,
al terms to give him chastisement?
I must, or have mine honour soil'd
ıe attainder of his slanderous lips.
s my gage, the manual seal of death,
ıarks thee out for hell: I say, thou liest,
ll maintain what thou hast said is false
heart-blood, though being all too base
n the temper of my knightly sword.
broke. Bagot, forbear; thou shalt not take it up.
rle. Excepting one, I would he were the best 31
his presence that hath moved me so.
ater. If that thy valour stand on sympathy,
s my gage, Aumerle, in gage to thine:
fair sun which shows me where thou stand'st,
thee say, and vauntingly thou spakest it,
ıou wert cause of noble Gloucester's death.
deny'st it twenty times, thou liest;
will turn thy falsehood to thy heart,
it was forged, with my rapier's point. 40
rle. Thou darest not, coward, live to see that day.
ater. Now, by my soul, I would it were this hour.
rle. Fitzwater, thou art damn'd to hell for this.
. Aumerle, thou liest; his honour is as true
appeal as thou art all unjust;
ıt thou art so, there I throw my gage,
ve it on thee to the extremest point
tal *breathing: seize* it, if thou darest.
k. An if I do not, may my hands rot o

And never brandish more revengeful steel
Over the glittering helmet of my foe!

Another Lord. I task the earth to the like, forsworn Aumerl
And spur thee on with full as many lies
As may be holloa'd in thy treacherous ear
From sun to sun: there is my honour's pawn;
Engage it to the trial, if thou darest.

Aum. Who sets me else? by heaven, I'll throw at all
I have a thousand spirits in one breast,
To answer twenty thousand such as you.

Surrey. My Lord Fitzwater, I do remember well
The very time Aumerle and you did talk.

Fitzwater. 'Tis very true: you were in presence then
And you can witness with me this is true.

Surrey. As false, by heaven, as heaven itself is true.

Fitzwater. Surrey, thou liest.

Surrey. Dishonourable boy!
That lie shall lie so heavy on my sword,
That it shall render vengeance and revenge
Till thou the lie-giver and that lie do lie
In earth as quiet as thy father's skull:
In proof whereof, there is my honour's pawn;
Engage it to the trial, if thou darest.

Fitzwater. How fondly dost thou spur a forward hor:
If I dare eat, or drink, or breathe, or live,
I dare meet Surrey in a wilderness,
And spit upon him, whilst I say he lies,
And lies, and lies: there is my bond of faith,
To tie thee to my strong correction.
As I intend to thrive in this new world,
Aumerle is guilty of my true appeal:
Besides, I heard the banish'd Norfolk say
That thou, Aumerle, didst send two of thy men
To execute the noble duke at Calais.

Aumerle. Some honest Christian trust me with a gag
That Norfolk lies: here do I throw down this,
If he may be repeal'd, to try his honour.

Bolingbroke. These differences shall all rest under gage
Till Norfolk be repeal'd: repeal'd he shall be,
And, though mine enemy, restored again
To all his lands and signories: when he's return'd,
Against Aumerle we will enforce his trial.

Carlisle. That honourable day shall ne'er be seen.
Many a time hath banish'd Norfolk fought
For Jesu Christ in glorious Christian field,
Streaming the ensign of the Christian cross
Against black pagans, Turks, and Saracens;
And toil'd with works of war, retired himself
To Italy; and there at Venice gave
His body to that pleasant country's earth,
And his pure soul unto his captain Christ,
Under whose colours he had fought so long.

Bolingbroke. Why, bishop, is Norfolk dead?

Carlisle. As surely as I live, my lord.

Boling. Sweet peace conduct his sweet soul to the bosom
Of good old Abraham! Lords appellants,
Your differences shall all rest under gage
Till we assign you to your days of trial.

Enter YORK, *attended.*

York. Great Duke of Lancaster, I come to thee
From plume-pluck'd Richard; who with willing soul
Adopts thee heir, and his high sceptre yields
To the possession of thy royal hand:
Ascend his throne, descending now from him;
And long live Henry, fourth of that name!

Bolingbroke. In God's name, I'll ascend the regal throne.

Carlisle. Marry, God forbid!
Worst in this royal presence may I speak,
Yet best beseeming me to speak the truth.
Would God that any in this noble presence
Were enough noble to be upright judge
Of noble Richard! then true noblesse would
Learn him forbearance from so foul a wrong.
What subject can give sentence on his king?

And who sits here that is not Richard's subject?
Thieves are not judged but they are by to hear,
Although apparent guilt be seen in them;
And shall the figure of God's majesty,
His captain, steward, deputy-elect,
Anointed, crowned, planted many years,
Be judged by subject and inferior breath,
And he himself not present? O, forfend it, God,
That in a Christian climate souls refined
Should show so heinous, black, obscene a deed!
I speak to subjects, and a subject speaks,
Stirr'd up by God, thus boldly for his king.
My Lord of Hereford here, whom you call king,
Is a foul traitor to proud Hereford's king:
And if you crown him, let me prophesy:
The blood of English shall manure the ground,
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear and mutiny
Shall here inhabit, and this land be call'd
The field of Golgotha and dead men's skulls.
O, if you raise this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth.
Prevent it, resist it, let it not be so,
Lest child, child's children, cry against you 'woe!'

North. Well have you argued, sir; and, for your pains,
Of capital treason we arrest you here.
My Lord of Westminster, be it your charge
To keep him safely till his day of trial.
May it please you, lords, to grant the commons' suit.

Bolingbroke. Fetch hither Richard, that in common view
He may surrender; so we shall proceed
Without suspicion.

York. I will be his conduct. [Exit

Bolingbroke. Lords, you that here are under our arrest,
rocure your sureties for your days of answer.
ittle are we beholding to your love,
nd little look'd for at your helping hands.

Re-enter YORK, *with* RICHARD, *and* Officers *bearing the regalia.*

King Richard. Alack, why am I sent for to a king,
efore I have shook off the regal thoughts
Vherewith I reign'd? I hardly yet have learn'd
'o insinuate, flatter, bow, and bend my limbs:
ive sorrow leave awhile to tutor me
'o this submission. Yet I well remember
'he favours of these men: were they not mine?
)id they not sometime cry 'all hail!' to me?
o Judas did to Christ: but he, in twelve,
'ound truth in all but one; I, in twelve thousand, none.
od save the king! Will no man say amen?
m I both priest and clerk? well then, amen.
od save the king! although I be not he;
nd yet, amen, if heaven do think him me.
'o do what service am I sent for hither?

York. To do that office of thine own good will
Vhich tired majesty did make thee offer,
'he resignation of thy state and crown
'o Henry Bolingbroke.

King Richard. Give me the crown. Here, cousin, seize the crown;
ere cousin;
)n this side my hand, and on that side yours.
Now is this golden crown like a deep well
That owes two buckets, filling one another,
The emptier ever dancing in the air,
'he other down, unseen and full of water:
'hat bucket down and full of tears am I,
rinking my griefs, whilst you mount up on high.

Bolingbroke. I thought you had been willing to resign.

K. Rich. My crown I am; but still my griefs are mine:
You may my glories and my state depose,
But not my griefs; still am I king of those.

Boling. Part of your cares you give me with your crown.

K. Rich. Your cares set up do not pluck my cares down.
My care is loss of care, by old care done;
Your care is gain of care, by new care won:
The cares I give I have, though given away;
They tend the crown, yet still with me they stay.

Boling. Are you contented to resign the crown?

King Richard. Ay, no; no, ay; for I must nothing be;
Therefore no no, for I resign to thee.
Now mark me, how I will undo myself:
I give this heavy weight from off my head
And this unwieldy sceptre from my hand,
The pride of kingly sway from out my heart;
With mine own tears I wash away my balm,
With mine own hands I give away my crown,
With mine own tongue deny my sacred state,
With mine own breath release all duty's rites:
All pomp and majesty I do forswear;
My manors, rents, revenues I forego;
My acts, decrees, and statutes I deny:
God pardon all oaths that are broke to me!
God keep all vows unbroke that swear to thee!
Make me, that nothing have, with nothing grieved,
And thou with all pleased, that hast all achieved!
Long mayst thou live in Richard's seat to sit,
And soon lie Richard in an earthy pit!
God save King Harry, unking'd Richard says,
And send him many years of sunshine days!
What more remains?

Northumberland. No more, but that you read
These accusations and these grievous crimes
Committed by your person and your followers
Against the state and profit of this land;

nfessing them, the souls of men
hat you are worthily deposed.
ird. Must I do so? and must I ravel out
up folly? Gentle Northumberland,
:es were upon record,
ıt shame thee in so fair a troop
ecture of them? If thou wouldst,
dst thou find one heinous article,
:he deposing of a king
g the strong warrant of an oath,
ı a blot, damn'd in the book of heaven:
you that stand and look upon,
my wretchedness doth bait myself,
ıe of you with Pilate wash your hands
outward pity; yet you Pilates
deliver'd me to my sour cross,
cannot wash away your sin.
My lord, dispatch; read o'er these articles.
Mine eyes are full of tears, I cannot see:
t water blinds them not so much
ın see a sort of traitors here.
ırn mine eyes upon myself,
lf a traitor with the rest;
given here my soul's consent
the pompous body of a king;
base and sovereignty a slave,
sty a subject, state a peasant.
erland. My lord,—
No lord of thine, thou haught insulting man,
n's lord; I have no name, no title,
ıt name was given me at the font,
ırp'd: alack the heavy day,
'e worn so many winters out,
not now what name to call myself!
'ere a mockery king of snow,
:fore the sun of Bolingbroke,
yself away in water-drops!

Good king, great king, and yet not greatly good,
An if my word be sterling yet in England,
Let it command a mirror hither straight,
That it may show me what a face I have,
Since it is bankrupt of his majesty.

Bolingbroke. Go some of you and fetch a looking-g

[*Exit an atte*

North. Read o'er this paper while the glass doth c

K. Rich. Fiend, thou torment'st me ere I come to

Boling. Urge it no more, my Lord Northumberlanc

North. The commons will not then be satisfied.

King Richard. They shall be satisfied: I'll read en
When I do see the very book indeed
Where all my sins are writ, and that's myself.

Re-enter Attendant, *with a glass.*

Give me the glass, and therein will I read.
No deeper wrinkles yet? hath sorrow struck
So many blows upon this face of mine,
And made no deeper wounds? O flattering glass,
Like to my followers in prosperity,
Thou dost beguile me! Was this face the face
That every day under his household roof
Did keep ten thousand men? was this the face
That, like the sun, did make beholders wink?
Was this the face that faced so many follies,
And was at last out-faced by Bolingbroke?
A brittle glory shineth in this face:
As brittle as the glory is the face;

[*Dashes the glass against the g*

For there it is, crack'd in a hundred shivers.
Mark, silent king, the moral of this sport,
How soon my sorrow hath destroy'd my face.

Bolingbroke. The shadow of your sorrow hath dest
The shadow of your face.

King Richard. Say that again.
The shadow of my sorrow! ha! let's see:

is very true, my grief lies all within;
ıd these external manners of laments
e merely shadows to the unseen grief
ıat swells with silence in the tortured soul;
ıere lies the substance: and I thank thee, king,
ır thy great bounty, that not only givest
e cause to wail but teachest me the way
ow to lament the cause. I'll beg one boon,
ıd then be gone and trouble you no more.
all I obtain it?

Bolingbroke. Name it, fair cousin.

King Richard. 'Fair cousin'? I am greater than a king:
ır when I was a king, my flatterers
ere then but subjects; being now a subject,
ıave a king here to my flatterer.
ing so great, I have no need to beg.

Bolingbroke. Yet ask.

King Richard. And shall I have?

Bolingbroke. You shall.

King Richard. Then give me leave to go.

Bolingbroke. Whither?

K. Rich. Whither you will, so I were from your sights.

Bolingbroke. Go, some of you convey him to the Tower.

King Richard. O, good! convey? conveyers are you all,
ıat rise thus nimbly by a true king's fall.

[*Exeunt King Richard, some Lords, and a Guard.*

Bolingbroke. On Wednesday next we solemnly set down
ır coronation: lords, prepare yourselves.

[*Exeunt all except the Bishop of Carlisle, the Abbot of Westminster, and Aumerle.*

Abbot. A woeful pageant have we here beheld.

Carlisle. The woe's to come; the children yet unborn
ıall feel this day as sharp to them as thorn.

Aumerle. You holy clergymen, is there no plot
o rid the realm of this pernicious blot?

Abbot. My lord,
Before I freely speak my mind herein,
You shall not only take the sacrament
To bury mine intents, but also to effect
Whatever I shall happen to devise.
I see your brows are full of discontent,
Your hearts of sorrow and your eyes of tears:
Come home with me to supper; and I'll lay
A plot shall show us all a merry day. [*Exeunt.*

ACT V.

SCENE I. *London. A street leading to the Tower.*

Enter QUEEN *and* Ladies.

Queen. This way the king will come; this is the way
To Julius Cæsar's ill-erected tower,
To whose flint bosom my condemned lord
Is doom'd a prisoner by proud Bolingbroke:
Here let us rest, if this rebellious earth
Have any resting for her true king's queen.

Enter RICHARD *and* Guard.

But soft, but see, or rather do not see,
My fair rose wither: yet look up, behold,
That you in pity may dissolve to dew,
And wash him fresh again with true-love tears.
Ah, thou, the model where old Troy did stand,
Thou map of honour, thou King Richard's tomb,
And not King Richard; thou most beauteous inn,
Why should hard-favour'd grief be lodged in thee,
When triumph is become an alehouse guest?

K. Rich. Join not with grief, fair woman, do not so,
To make my end too sudden: learn, good soul,
To think our former state a happy dream;
From which awaked, the truth of what we are
Shows us but this: I am sworn brother, sweet,
To grim Necessity, and he and I

Will keep a league till death. Hie thee to France
And cloister thee in some religious house:
Our holy lives must win a new world's crown,
Which our profane hours here have stricken down.

Queen. What, is my Richard both in shape and mind
Transform'd and weaken'd? hath Bolingbroke deposed
Thine intellect? hath he been in thy heart?
The lion dying thrusteth forth his paw,
And wounds the earth, if nothing else, with rage
To be o'erpower'd; and wilt thou, pupil-like,
Take thy correction mildly, kiss the rod,
And fawn on rage with base humility,
Which art a lion and a king of beasts?

K. Rich. A king of beasts, indeed; if aught but beasts,
I had been still a happy king of men.
Good sometime queen, prepare thee hence for France:
Think I am dead and that even here thou takest,
As from my death-bed, thy last living leave.
In winter's tedious nights sit by the fire
With good old folks and let them tell thee tales
Of woeful ages long ago betid;
And ere thou bid good night, to quit their griefs,
Tell thou the lamentable tale of me
And send the hearers weeping to their beds:
For why, the senseless brands will sympathize
The heavy accent of thy moving tongue
And in compassion weep the fire out;
And some will mourn in ashes, some coal-black,
For the deposing of a rightful king.

Enter NORTHUMBERLAND *and* others.

North. My lord, the mind of Bolingbroke is changed;
You must to Pomfret, not unto the Tower.
And, madam, there is order ta'en for you;
With all swift speed you must away to France.

King Richard. Northumberland, thou ladder wherewithal
The *mounting Bolingbroke* ascends my throne,

The time shall not be many hours of age
More than it is ere foul sin gathering head
Shall break into corruption: thou shalt think,
Though he divide the realm and give thee half,
It is too little, helping him to all;
And he shall think that thou, which know'st the way
To plant unrightful kings, wilt know again,
Being ne'er so little urged, another way
To pluck him headlong from the usurped throne.
The love of wicked men converts to fear;
That fear to hate, and hate turns one or both
To worthy danger and deserved death.

North. My guilt be on my head, and there an end.
Take leave and part; for you must part forthwith.

King Richard. Doubly divorced! Bad men, you violate
A twofold marriage, 'twixt my crown and me,
And then betwixt me and my married wife.
Let me unkiss the oath 'twixt thee and me;
And yet not so, for with a kiss 'twas made.
Part us, Northumberland; I towards the north,
Where shivering cold and sickness pines the clime;
My wife to France: from whence, set forth in pomp,
She came adorned hither like sweet May,
Sent back like Hallowmas or short'st of day.

Queen. And must we be divided? must we part?

K. Rich. Ay, hand from hand, my love, and heart from heart.

Queen. Banish us both and send the king with me.

Northumberland. That were some love but little policy.

Queen. Then whither he goes, thither let me go.

King Richard. So two, together weeping, make one woe.
Weep thou for me in France, I for thee here;
Better far off than near be ne'er the near.
Go, count thy way with sighs; I mine with groans.

Queen. So longest way shall have the longest moans.

King Richard. Twice for one step I'll groan, the way being short,

d piece the way out with a heavy heart.
me, come, in wooing sorrow let's be brief,
ıce, wedding it, there is such length in grief:
ıe kiss shall stop our mouths, and dumbly part;
ıus give I mine, and thus take I thy heart.

Queen. Give me mine own again; 'twere no good part
› take on me to keep and kill thy heart.
, now I have mine own again, be gone,
ıat I may strive to kill it with a groan.

K. Rich. We make woe wanton with this fond delay:
ıce more, adieu; the rest let sorrow say. [*Exeunt.*

SCENE II. *The* DUKE OF YORK'S *palace.*

Enter YORK *and his* DUCHESS.

Duchess. My lord, you told me you would tell the rest,
hen weeping made you break the story off,
: our two cousins coming into London.

York. Where did I leave?

Duchess. At that sad stop, my lord,
here rude misgovern'd hands from windows' tops
hrew dust and rubbish on King Richard's head.

York. Then, as I said, the duke, great Bolingbroke,
ounted upon a hot and fiery steed
hich his aspiring rider seem'd to know,
ith slow but stately pace kept on his course,
hilst all tongues cried 'God save thee, Bolingbroke!'
ou would have thought the very windows spake,
› many greedy looks of young and old
hrough casements darted their desiring eyes
pon his visage, and that all the walls
ith painted imagery had said at once
esu preserve thee! welcome, Bolingbroke!'
/hilst he, from the one side to the other turning,
areheaded, lower than his proud steed's neck,
espake them thus; 'I thank you, countrymen:'
ıd thus still doing, thus he pass'd along.

Duchess. Alack, poor Richard! where rode he the wl

York. As in a theatre, the eyes of men,
After a well-graced actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious;
Even so, or with much more contempt, men's eyes
Did scowl on gentle Richard; no man cried 'God save h
No joyful tongue gave him his welcome home:
But dust was thrown upon his sacred head;
Which with such gentle sorrow he shook off.
His face still combating with tears and smiles,
The badges of his grief and patience,
That had not God, for some strong purpose, steel'd
The hearts of men, they must perforce have melted
And barbarism itself have pitied him.
But heaven hath a hand in these events,
To whose high will we bound our calm contents.
To Bolingbroke are we sworn subjects now,
Whose state and honour I for aye allow.

Duchess. Here comes my son Aumerle.

York. Aumerle that
But that is lost for being Richard's friend,
And, madam, you must call him Rutland now:
I am in parliament pledge for his truth
And lasting fealty to the new made king.

Enter AUMERLE.

Duchess. Welcome, my son: who are the violets n
That strew the green lap of the new come spring?

Aumerle. Madam, I know not, nor I greatly care n
God knows I had as lief be none as one.

York. Well, bear you well in this new spring of tin
Lest you be cropp'd before you come to prime.
What news from Oxford? hold those justs and triumj

Aumerle. For aught I know, my lord, they do.

York. You will be there, I know.

Aumerle. If God prevent not, I purpose so.

York. What seal is that, that hangs without thy bosom?
Yea, look'st thou pale? let me see the writing.

Aum. My lord, 'tis nothing.

York. No matter, then, who see it:
I will be satisfied; let me see the writing.

Aumerle. I do beseech your grace to pardon me:
It is a matter of small consequence,
Which for some reasons I would not have seen.

York. Which for some reasons, sir, I mean to see.
I fear, I fear,—

Duchess. What should you fear?
'Tis nothing but some band, that he is enter'd into
For gay apparel 'gainst the triumph day.

York. Bound to himself! what doth he with a bond
That he is bound to? Wife, thou art a fool.
Boy, let me see the writing.

Aum. I do beseech you, pardon me; I may not show it.

York. I will be satisfied; let me see it, I say.
[*He plucks it out of his bosom and reads it.*
Treason! foul treason! Villain! traitor! slave!

Duchess. What is the matter, my lord?

York. Ho! who is within there?

Enter a Servant.

Saddle my horse.
God for his mercy, what treachery is here!

Duchess. Why, what is it, my lord?

York. Give me my boots, I say; saddle my horse.
[*Exit Servant.*
Now, by mine honour, by my life, by my troth,
I will appeach the villain.

Duchess. What is the matter?

York. Peace, foolish woman.

Duchess. *I will not peace.* What is the matter, Aumerle?

Aumerle. Good mother, be content; it is no more
Than my poor life must answer.

Duchess. Thy life answer!

York. Bring me my boots: I will unto the king.

Re-enter Servant *with boots.*

Duch. Strike him, Aumerle. Poor boy, thou art amazed.
Hence, villain! never more come in my sight.

York. Give me my boots, I say.

Duchess. Why, York, what wilt thou do?
Wilt thou not hide the trespass of thine own?
Have we more sons? or are we like to have?
Is not my teeming date drunk up with time?
And wilt thou pluck my fair son from mine age,
And rob me of a happy mother's name?
Is he not like thee? is he not thine own?

York. Thou fond mad woman,
Wilt thou conceal this dark conspiracy?
A dozen of them here have ta'en the sacrament,
And interchangeably set down their hands,
To kill the king at Oxford.

Duchess. He shall be none;
We'll keep him here: then what is that to him?

York. Away, fond woman! were he twenty times my son,
I would appeach him.

Duchess. Hadst thou groan'd for him
As I have done, thou wouldst be more pitiful.
But now I know thy mind; thou dost suspect
That I have been disloyal to thy bed,
And that he is a bastard, not thy son:
Sweet York, sweet husband, be not of that mind:
He is as like thee as a man may be,
Not like to me, or any of my kin,
And yet I love him.

York. Make way, unruly woman! [Exit.

Duchess. After, Aumerle! mount thee upon his horse;
pur, post, and get before him to the king,
nd beg thy pardon ere he do accuse thee.
'll not be long behind; though I be old,
doubt not but to ride as fast as York:
nd never will I rise up from the ground
'ill Bolingbroke have pardon'd thee. Away, be gone!

[*Exeunt.*

SCENE III. *Windsor Castle.*

Enter BOLINGBROKE, PERCY, *and other* Lords.

Bolingbroke. Can no man tell me of my unthrifty son?
'is full three months since I did see him last:
any plague hang over us, 'tis he.
would to God, my lords, he might be found:
nquire at London, 'mongst the taverns there,
or there, they say, he daily doth frequent,
Vith unrestrained loose companions,
ven such, they say, as stand in narrow lanes,
nd beat our watch, and rob our passengers;
Vhich he, young wanton and effeminate boy,
'akes on the point of honour to support
o dissolute a crew.

Percy. My lord, some two days since I saw the prince,
nd told him of those triumphs held at Oxford.

Bolingbroke. And what said the gallant?

Percy. His answer was, he would unto the stews,
nd from the common'st creature pluck a glove,
nd wear it as a favour; and with that
le would unhorse the lustiest challenger.

Bolingbroke. As dissolute as desperate; yet through both
see some sparks of better hope, which elder years
lay happily bring forth. But who comes here?

Enter AUMERLE.

Aumerle. Where is the king?

Boling. What means our cousin, that he stares and looks
So wildly?

Aum. God save your grace! I do beseech your majesty,
To have some conference with your grace alone.

Boling. Withdraw yourselves, and leave us here alone.
[*Exeunt Percy and Lords.*
What is the matter with our cousin now?

Aumerle. For ever may my knees grow to the earth,
My tongue cleave to my roof within my mouth,
Unless a pardon ere I rise or speak.

Bolingbroke. Intended or committed was this fault?
If on the first, how heinous e'er it be,
To win thy after-love I pardon thee.

Aumerle. Then give me leave that I may turn the key,
That no man enter till my tale be done.

Bolingbroke. Have thy desire.

York. [*Within*] My liege, beware: look to thyself;
Thou hast a traitor in thy presence there.

Bolingbroke. Villain, I'll make thee safe. [*Drawing.*

Aum. Stay thy revengeful hand; thou hast no cause to fear.

York. [*Within*] Open the door, secure, fool-hardy king:
Shall I for love speak treason to thy face?
Open the door, or I will break it open.
[*Bolingbroke opens the door, and shuts it again.*

Enter YORK.

Bolingbroke. What is the matter, uncle? speak;
Recover breath; tell us how near is danger,
That we may arm us to encounter it.

York. Peruse this writing here, and thou shalt know
The treason that my haste forbids me show.

Aumerle. Remember, as thou read'st, thy promise pass'd
I do repent me; read not my name there;
My heart is not confederate with my hand.

York. It was, villain, ere thy hand did set it down.
I tore it from the traitor's bosom, king;

ear, and not love, begets his penitence:
orget to pity him, lest thy pity prove
serpent that will sting thee to the heart.

Bolingbroke. O heinous, strong and bold conspiracy!
loyal father of a treacherous son!
hou sheer, immaculate and silver fountain,
om whence this stream through muddy passages
ath held his current and defiled himself!
hy overflow of good converts to bad,
id thy abundant goodness shall excuse
his deadly blot in thy digressing son.

York. So shall my virtue be his vice's bawd;
id he shall spend mine honour with his shame,
thriftless sons their scraping fathers' gold.
ine honour lives when his dishonour dies,
· my shamed life in his dishonour lies:
iou kill'st me in his life; giving him breath,
ie traitor lives, the true man's put to death.

Duch. [*Within*] What ho, my liege! for God's sake, let me in.

Boling. What shrill-voiced suppliant makes this eager cry?

Duchess. A woman, and thy aunt, great king; 'tis I.
eak with me, pity me, open the door:
beggar begs that never begg'd before.

Bolingbroke. Our scene is alter'd from a serious thing,
id now changed to 'The Beggar and the King.'
y dangerous cousin, let your mother in:
know she is come to pray for your foul sin.
[*Aumerle opens the door.*

York. If thou do pardon, whosoever pray,
ore sins for this forgiveness prosper may.
his fester'd joint cut off, the rest rest sound;
his let alone will all the rest confound.

Enter DUCHESS.

Duchess. O king, believe not this hard-hearted man!
've loving *not itself* none other can.

York. Thou frantic woman, what dost thou make here?
Shall thy old dugs once more a traitor rear?

Duch. Sweet York, be patient. Hear me, gentle liege.
[*Kneels.*

Boling. Rise up, good aunt.

Duchess. Not yet, I thee beseech:
For ever will I walk upon my knees,
And never see day that the happy sees,
Till thou give joy; until thou bid me joy,
By pardoning Rutland, my transgressing boy.

Aumerle. Unto my mother's prayers I bend my knee.

York. Against them both my true joints bended be.
Ill mayst thou thrive, if thou grant any grace!

Duchess. Pleads he in earnest? look upon his face;
His eyes do drop no tears, his prayers are in jest;
His words come from his mouth, ours from our breast:
He prays but faintly and would be denied;
We pray with heart and soul and all beside:
His weary joints would gladly rise, I know;
Our knees shall kneel till to the ground they grow:
His prayers are full of false hypocrisy;
Ours of true zeal and deep integrity.
Our prayers do out-pray his; then let them have
That mercy which true prayer ought to have.

Boling. Good aunt, stand up.

Duchess. Nay, do not say, 'stand up;'
Say 'pardon' first, and afterwards 'stand up.'
An if I were thy nurse, thy tongue to teach,
'Pardon' should be the first word of thy speech.
I never long'd to hear a word till now;
Say 'pardon,' king; let pity teach thee how:
The word is short, but not so short as sweet;
No word like 'pardon' for kings' mouths so meet.

York. Speak it in French, king; say, 'pardonne moi.'

Duchess. Dost thou teach pardon pardon to destroy?
Ah, my sour husband, my hard-hearted lord,

set'st the word itself against the word!
'pardon' as 'tis current in our land;
:hopping French we do not understand.
: eye begins to speak; set thy tongue there;
thy piteous heart plant thou thine ear;
hearing how our plaints and prayers do pierce,
may move thee 'pardon' to rehearse.

ing. Good aunt, stand up.

:hess. I do not sue to stand;
n is all the suit I have in hand.

ingbroke. I pardon him, as God shall pardon me.

·hess. O happy vantage of a kneeling knee!
m I sick for fear: speak it again;
: saying 'pardon' doth not pardon twain,
nakes one pardon strong.

ingbroke. With all my heart
don him.

·hess. A god on earth thou art.

ing. But for our trusty brother-in-law and the abbot,
all the rest of that consorted crew,
uction straight shall dog them at the heels.
uncle, help to order several powers
xford, or where'er these traitors are:
shall not live within this world, I swear,
will have them, if I once know where.
, farewell: and, cousin too, adieu:
mother well hath pray'd, and prove you true.

:hess. Come, my old son: I pray God make thee new.

[*Exeunt.*

SCENE IV. *The same.*

Enter EXTON *and* Servant.

ton. Didst thou not mark the king, what words he spake,
I no friend will rid me of this living fear?'
it not so?

vant. These were his very words.

Exton. 'Have I no friend?' quoth he: he spake it t
And urged it twice together, did he not?

Servant. He did.

Exton. And speaking it, he wistly look'd on me;
As who should say, 'I would thou wert the man
That would divorce this terror from my heart;'
Meaning the king at Pomfret. Come, let's go:
I am the king's friend, and will rid his foe. [*Ex*

SCENE V. *Pomfret castle.*

Enter KING RICHARD.

K. Rich. I have been studying how I may compare
This prison where I live unto the world:
And for because the world is populous
And here is not a creature but myself,
I cannot do it; yet I'll hammer it out.
My brain I'll prove the female to my soul,
My soul the father; and these two beget
A generation of still-breeding thoughts,
And these same thoughts people this little world,
In humours like the people of this world,
For no thought is contented. The better sort,
As thoughts of things divine, are intermix'd
With scruples and do set the word itself
Against the word:
As thus, 'Come, little ones,' and then again,
'It is as hard to come as for a camel
To thread the postern of a small needle's eye.'
Thoughts tending to ambition, they do plot
Unlikely wonders; how these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my ragged prison walls,
And, for they cannot, die in their own pride.
Thoughts tending to content flatter themselves
That they are not the first of fortune's slaves,

Nor shall not be the last; like silly beggars
Who sitting in the stocks refuge their shame,
That many have and others must sit there;
And in this thought they find a kind of ease,
Bearing their own misfortunes on the back
Of such as have before endured the like.
Thus play I in one person many people,
And none contented: sometimes am I king;
Then treasons make me wish myself a beggar,
And so I am: then crushing penury
Persuades me I was better when a king;
Then am I king'd again: and by and by
Think that I am unking'd by Bolingbroke,
And straight am nothing: but whate'er I be,
Nor I nor any man that but man is
With nothing shall be pleased, till he be eased
With being nothing. Music do I hear? [*Music.*
Ha, ha! keep time: how sour sweet music is,
When time is broke and no proportion kept!
So is it in the music of men's lives.
And here have I the daintiness of ear
To check time broke in a disorder'd string;
But for the concord of my state and time
Had not an ear to hear my true time broke.
I wasted time, and now doth time waste me;
For now hath time made me his numbering clock:
My thoughts are minutes; and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears.
Now sir, the sound that tells what hour it is
Are clamorous groans, which strike upon my heart,
Which is the bell: so sighs and tears and groans
Show minutes, times, and hours: but my time
Runs posting on in Bolingbroke's proud joy,
While I stand fooling here, his Jack o' the clock.
This music mads *me*; let it sound no more;
For though it have holp madmen to their wits,

In me it seems it will make wise men mad.
Yet blessing on his heart that gives it me!
For 'tis a sign of love; and love to Richard
Is a strange brooch in this all-hating world.

Enter a Groom of the Stable.

Groom. Hail, royal prince!

King Richard. Thanks, noble peer;
The cheapest of us is ten groats too dear.
What art thou? and how comest thou hither,
Where no man never comes but that sad dog
That brings me food to make misfortune live?

Groom. I was a poor groom of thy stable, king,
When thou wert king; who, travelling towards York,
With much ado at length have gotten leave
To look upon my sometimes royal master's face.
O, how it yearn'd my heart when I beheld
In London streets, that coronation-day,
When Bolingbroke rode on roan Barbary,
That horse that thou so often hast bestrid,
That horse that I so carefully have dress'd!

K. Rich. Rode he on Barbary? Tell me, gentle friend
How went he under him?

Groom. So proudly as if he disdain'd the ground.

K. Rich. So proud that Bolingbroke was on his back!
That jade hath eat bread from my royal hand;
This hand hath made him proud with clapping him.
Would he not stumble? would he not fall down,
Since pride must have a fall, and break the neck
Of that proud man that did usurp his back?
Forgiveness, horse! why do I rail on thee,
Since thou, created to be awed by man,
Wast born to bear? I was not made a horse;
And yet I bear a burthen like an ass,
Spurr'd, gall'd and tired by jauncing Bolingbroke.

Enter Keeper, *with a dish.*

Keeper. Fellow, give place; here is no longer stay.

K. Richb. If thou love me, 'tis time thou wert away.

Groom. What my tongue dares not, that my heart shall say. [*Exit.*

Keeper. My lord, will't please you to fall to?

K. Richb. Taste of it first, as thou art wont to do.

Keeper. My lord, I dare not: Sir Pierce of Exton, who tely came from the king, commands the contrary.

K. Richb. The devil take Henry of Lancaster and thee! atience is stale, and I am weary of it. [*Beats the keeper.*

Keeper. Help, help, help!

Enter EXTON *and* Servants, *armed.*

King Richard. How now! what means death in this rude assault?
Villain, thy own hand yields thy death's instrument.
[*Snatching an axe from a Servant and killing him.*
Go thou, and fill another room in hell.
[*He kills another. Then Exton strikes him down.*
That hand shall burn in never-quenching fire
That staggers thus my person. Exton, thy fierce hand
Hath with the king's blood stain'd the king's own land.
Mount, mount, my soul! thy seat is up on high;
Whilst my gross flesh sinks downward, here to die. [*Dies.*

Exton. As full of valour as of royal blood:
Both have I spill'd; O would the deed were good!
For now the devil, that told me I did well,
Says that this deed is chronicled in hell.
This dead king to the living king I'll bear:
Take hence the rest, and give them burial here. [*Exeunt*

SCENE VI. *Windsor castle.*

Flourish. Enter BOLINGBROKE, YORK, *with other* Lords, *and* Attendants.

Bolingbroke. Kind uncle York, the latest news we hear
Is that the rebels have consumed with fire
Our town of Cicester in Gloucestershire;
But whether they be ta'en or slain we hear not.

Enter NORTHUMBERLAND.

Welcome, my lord: what is the news?

North. First, to thy sacred state wish I all happiness.
The next news is, I have to London sent
The heads of Oxford, Salisbury, Blunt, and Kent:
The manner of their taking may appear
At large discoursed in this paper here.

Bolingbroke. We thank thee, gentle Percy, for thy pains;
And to thy worth will add right worthy gains.

Enter FITZWATER.

Fitzwater. My lord, I have from Oxford sent to London
The heads of Brocas and Sir Bennet Seely,
Two of the dangerous consorted traitors
That sought at Oxford thy dire overthrow.

Bolingbroke. Thy pains, Fitzwater, shall not be forgot;
Right noble is thy merit, well I wot.

Enter PERCY, *and the* BISHOP OF CARLISLE.

Percy. The grand conspirator, Abbot of Westminster,
With clog of conscience and sour melancholy
Hath yielded up his body to the grave;
But here is Carlisle living, to abide
Thy kingly doom and sentence of his pride.

Bolingbroke. Carlisle, this is your doom:
Choose out some secret place, some reverend room,

ore than thou hast, and with it joy thy life;
› as thou livest in peace, die free from strife:
or though mine enemy thou hast ever been,
igh sparks of honour in thee have I seen.

Enter EXTON, *with persons bearing a coffin.*

Exton. Great king, within this coffin I present
hy buried fear: herein all breathless lies
he mightiest of thy greatest enemies,
ichard of Bordeaux, by me hither brought.

Boling. Exton, I thank thee not: for thou hast wrought
deed of slander with thy fatal hand
pon my head and all this famous land.

Exton. From your own mouth, my lord, did I this deed.

Bolingbroke. They love not poison that do poison need,
or do I thee: though I did wish him dead,
hate the murderer, love him murdered.
he guilt of conscience take thou for thy labour,
ut neither my good word nor princely favour:
Vith Cain go wander thorough shades of night,
nd never show thy head by day nor light.
ords, I protest, my soul is full of woe,
hat blood should sprinkle me to make me grow:
ome, mourn with me for that I do lament,
nd put on sullen black incontinent:
'll make a voyage to the Holy Land,
o wash this blood off from my guilty hand:
larch sadly after; grace my mournings here;
1 weeping after this untimely bier. [*Exeunt.*

NOTES.

ACT I.

Scene I.

DING to Holinshed, Shakespeare's authority for the historical facts, wing scene occurred 'within the castell of Windsore.' Editors place idon. The quartos and folios have no indication of the place of ie.

in of Gaunt was born at Ghent—whence his surname, corrupted from :h 'Gand'—in 1340, and the play opens in the year 1398. Shake- owever, speaks of him throughout as a very old man.

d, used indifferently with 'bond.' See Comedy of Errors, iv. 2. 49:

'Tell me, was he arrested on a band?'

boisterous late appeal. First made at the parliament held at Shrews- ut six weeks before. The word 'appeal' is here used in the sense of on involving a challenge,' as in iv. 1. 45. So also the verb 'appeal,' id i. 1. 27. In Holinshed, p. 1098, col. 2, margin, 'The Duke of e appealeth the duke of Norfolk of treason.' 'Appeal,' according to .aw Dict. ed. 1727), 'is a lawful declaration of another man's crime competent judge, by one that setteth his name to the declaration, rtakes to prove it upon the penalty that may ensue of the contrary.'

parent, manifest. See King John, iv. 2. 93:

'It is apparent foul play.'

:rb 'apparently' is used for 'manifestly,' Numbers xii. 8.

'igh-stomach'd, haughty. 'Stomach' is used for 'pride' in Henry VIII. :

'He was a man
Of an unbounded stomach, ever ranking
Himself with princes.'

'courage' in Henry V. iv. 3. 35:

'He which hath no stomach to this fight,
Let him depart.'

he line is incomplete. Pope read '*May* many years...'

wying, with the accent on the second syllable. Compare Taming of *w*, ii. 1. 18:

'Is it for him you do envy me so.'

ises 'envy' with the accent on the last syllable.

' cause you come, the cause you come on, or come for.

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ifferently with 'bond.' See Comedy of Errors, iv. 2. 49:
me, was he arrested on a band?'
e appeal. First made at the parliament held at Shrews-
before. The word 'appeal' is here used in the sense of
a challenge,' as in iv. 1. 45. So also the verb 'appeal,'
n Holinshed, p. 1098, col. 2, margin, 'The Duke of
e duke of Norfolk of treason.' 'Appeal,' according to
1727), 'is a lawful declaration of another man's crime
e, by one that setteth his name to the declaration,
it upon the penalty that may ensue of the contrary.'
t. See King John, iv. 2. 93:
'It is apparent foul play.'
is used for 'manifestly,' Numbers xii. 8.
aughty. 'Stomach' is used for 'pride' in Henry VIII.

'He was a man
bounded stomach, ever ranking
ith princes.'
y V. iv. 3. 35:
kath no stomach to this fight,
part.'
2. Pope read '*May* many years...'
nt on the second syllable. *Compare* Taming of

you do envy me so.'
ent on the last syllable.
cause you come on, or come fro

preposition is frequently omitted thus. See Merchant of Venice, iv. 1. 389:

'That he do record a gift,
Here in the court, of all he dies possess'd,'

i. e. possessed *of*.

28. The word 'object' is used as a transitive verb, and in a sense stronger than the modern one. See 1 Henry VI. ii. 4. 116:

'This blot that they object against your house.'

We find in Holinshed, p. 1099, col. 2, margin, 'The obiections against the Duke of Norfolke.'

32. *Tendering*, cherishing, fondly regarding. See Richard III. i. 1. 44:

'His majesty,
Tendering my person's safety.'

The two senses of the word are played upon in Hamlet, i. 3. 107:

'Tender yourself more dearly,
Or—not to crack the wind of the poor phrase,
Running it thus—you'll tender me a fool.'

38. *my divine soul*, my immaterial, immortal soul, my soul that after death will be in the hands of God. The word 'divine' seems to have a similar sense in All's Well that Ends Well, iii. 6. 31, where 'the divine forfeit of his soul' is used in Shakespeare's manner for 'the forfeit of his divine soul.'

43. *aggravate the note*, intensify or surcharge the mark of disgrace. So Merry Wives of Windsor, ii. 2. 296:

'Ford's a knave, and I will aggravate his style.'

46. *right drawn*, drawn in a just cause.

49. *eager*, sharp, piercing. So Hamlet, i. 4. 2:

'It is a nipping and an eager air.'

56. *post*, travel with all haste: said either of horse or rider. Compare iii. 4. 90, and v. 2. 112.

57. *doubled*, twofold. The folios read 'doubly.'

63. *tied*, bound, obliged. So Winter's Tale, v. 1. 213:

'Where you were tied in duty.'

65. *inhabitable*, uninhabitable, the 'in' having a negative force, as *inhabilis* in good Latin. So Ben Jonson, Catiline, v. i. 54:

'Let
Their blood out to be drawn away in clouds,
And pour'd on some inhabitable place,
Where the hot sun and slime breeds nought but monsters.'

So 'inhabited' is used for 'uninhabited' by Beaumont and Fletcher, Thierry and Theodoret, iii. 1.

67. *this*, this protest.

72. '*Except*,' says Staunton, 'is here employed in the old sense of to put a bar to, or stay, action.' But with the ordinary meaning of the word the passage is easily explained. See lines 58, 59, where Mowbray disclaims a thing that might be offensive to the King. Bolingbroke affirms that the disclaimer was due not to real loyalty, but fear.

74. *pawn*, pledge, the glove which he throws down. Compare iv. 1. The word is used in a somewhat similar sense, King Lear, i. 1. 157:

'My life I never held but as a pawn
To wage against thine enemies.'

77. *worse* was omitted in the second quarto. The third and fourth complete the line by reading 'or *what* thou canst devise;' the folios, '*spoken*, or thou canst devise.'

80, 81. The general sense of these somewhat obscure lines seems to be: I will meet you on any fair terms, or in any form of combat prescribed by the laws of chivalry.'

85. *Inherit* is here used actively, much in the same way as 'possess' is used, Twelfth Night, ii. 3. 149: 'Possess us, possess us; tell us something of him.' This is the only passage of Shakespeare in which the verb 'inherit' is used in this sense, 'to put in possession.'

88. *eight thousand nobles.* A noble was 6*s.* 8*d.* This money should have gone to pay the garrison of Calais, according to Holinshed. The term 'lendings' is used because it was paid to Mowbray not for his own use, but to be transferred to others. So Lear says, 'Off, off, you lendings!' (iii. 4. 115) when he flings his clothes away as superfluities.

90. *lewd*, mean, base. See 1 Henry IV. iii. 2. 13:

'Such poor, such bare, such lewd, such mean attempts,'

and Acts of the Apostles, xvii. 5: 'Certain lewd fellows of the baser sort,' where the Greek has πονηρούς. The word comes from the Anglo-Saxon *lǽde*, connected with the German *leute*, people.

91. *injurious* implies insolence in wrong-doing, and is used in the New Testament as the translation of ὑβριστής; in the Vulgate *contumeliosus*. So in Coriolanus, iii. 3. 69: 'Thou injurious tribune!'

95. *eighteen years*, i. e. since the great rising of the commons in 1381.

96. *Complotted*, plotted. See i. 3. 189. 'Comploter. To complot, conspire, combine or pack together.' Cotgrave, Fr. Dict.

100. The Duke of Gloucester was Thomas of Woodstock, sixth, or, according to some, seventh son of Edward III. See note on i. 2. 11. He was charged by the Duke of Norfolk, then Earl of Nottingham and Lord Deputy of Calais, with having conspired, along with the Archbishop of Canterbury, the Abbot of St. Alban's, and others, against the king, and was put to death at Calais in 1397. (See Holinshed, pp. 1091, 1092.)

101. *suggest*, prompt secretly. It is used with the accusative of the person, All's Well that Ends Well, iv. 5. 47: 'To suggest thee from thy master.'

102. *consequently*, as a result of the prompting. See King John, iv. 2. 240:

'Yea, without stop, didst let thy heart consent,
And consequently thy rude hand to act.'

104. Genesis iv. 10: 'The voice of thy brother's blood crieth unto me from the ground.'

106. *To me*, i. e. as the nephew of the murdered Duke.

107. *worth*, nobility, dignity. See Two Gentlemen of Verona, i. 2. 44: 'An office of great worth;' and As You Like It, v. 4. 161: 'Men of great worth.'

109. *pitch* is here used as a cognate accusative. It was a familiar term of falconry. See 1 Henry VI. ii. 4. 11:

'Between two hawks, which flies the higher pitch,'

and Titus Andronicus, ii. 1. 14: 'And mount her pitch.'

113. *slander of his blood*, reproach to his kindred.

119. *neighbour*, used as an adjective in Love's Labour's Lost, v. 2. 94:

'*I stole into* a neighbour thicket by.'

120. *partialize*, make partial; a rare word, not found elsewhere in Shakespeare. Cotgrave gives 'to partialize it,' i.e. be partial, as an equivalent for the French *partialiser*.

126. *receipt*, i.e. money received.

130. *Upon remainder of a dear account*, on the balance of a heavy debt still due. Mr. Collier's MS. corrector changed 'dear' to 'clear;' but see Romeo and Juliet, i. 5. 120:

'O dear account! my life is my foe's debt.'

An account is called 'dear' when it requires a costly payment. So Much Ado About Nothing, iv. 1. 337:

'Claudio shall render me a dear account.'

131. He went to France in 1395 with the Earl of Rutland (the Aumerle of this play) and others, as ambassadors to negotiate a marriage between Richard and Isabel, daughter of Charles VI, then eight years old.

133. Holinshed, in his narrative of the duke's death (p. 1092, col. 2), says that Mowbray 'prolonged tyme for the executing of the kings commandement,' and so incurred the royal displeasure; but in the speech which he attributes to Mowbray no allusion is made to the subject. Indeed Mowbray could not excuse himself without accusing the king.

140. *exactly*, in precise and distinct terms, without the omission of any detail. See Tempest, i. 2. 499:

'But then exactly do
All points of my command.'

142. *appeal'd*, charged against me. See note on i. 1. 4.

144. *recreant*, used both as adjective and substantive, here probably the former. It means, originally, 'one who is an apostate to his faith,' or 'one who has broken his oath as knight or liegeman;' then, one who has yielded through fear; one who has surrendered or fled; a coward.

145. *in myself*, in my own person.

150. *In haste whereof*, in order to expedite this proof.

156. *conclude*, come to terms, agree together. See 1 Henry VI. ii. 4. 40:

'Stay, lords and gentlemen, and pluck no more
Till you conclude that he upon whose side
The fewest roses are cropp'd from the tree
Shall yield the other in the right opinion.'

157. *month*. So the quartos: the folios have 'time.' It was customary with our fathers to be bled periodically, in spring and in autumn.

162. *when?* is an exclamation of impatience, as in Taming of the Shrew, iv. 1. 146, Petruchio calls to the servants 'Why, when, I say?' The words 'obedience bids' were by a printer's error repeated in the first quarto. The error was followed in the subsequent editions with variations in the stopping.

164. *There is no boot*, there is no use in resisting. See 1 Henry VI. iv. 6. 52:

'Then talk no more of flight, it is no boot.'

The word, in Anglo-Saxon *bót*, means profit, advantage, help; whence the *use of 'to boot.'* The verb 'it boots,' 'it boots not,' is of frequent occurrence.

168. The natural order of the words is: 'That lives upon my grave *despite of death.*' For the construction, compare iii. 2. 38.

170. '*Baffling*,' says Nares, 'was originally a punishment of infamy, inflicted on recreant knights, one part of which was hanging them up by the heels.' Here it is used of disgrace to knighthood generally, as in 1 Henry IV. i. 2. 113:

'An I do not, call me villain and baffle me.'

The French original is *bafouer*. Compare Trench's English Past and Present, L. v.

173. *which*, frequently used with a personal antecedent, as e.g. in the Lord's Prayer.

174. 'The Norfolk crest,' says Malone, 'was a golden leopard;' but we find no authority for this statement. The present Norfolk crest is a golden lion.

175. *his spots*. Pope altered this to '*their* spots;' but Mowbray is quoting the text, Jeremiah xiii. 23.

177. *mortal times*, the lifetime of men.

186. *throw up*. So the quartos: the folios have 'throw *down*.' The former, meaning 'relinquish,' is more appropriate than the latter, which is specially used for the act of defiance.

187. In the folios 'God' is changed to 'Heaven,' in compliance with an Act of Parliament, 3 James I. chap. 21, 'To restrain the abuses of Players.' The Act is printed in our notes to The Merchant of Venice, i. 2. 99.

189. *beggar-fear*. So the first quarto and the first two folios. The second, third, and fourth quartos read 'begger-face;' the two last folios, 'beggar'd fear.'

Ib. The word 'impeach' means, originally, 'to hinder,' from the French *empêcher*, and thence 'to accuse,' because the first step in an accusation is to secure the personal attendance of the accused on the day of trial, thus impeding his free action. The word was used by Shakespeare in either sense, and here, perhaps, both are blended: 'Let not fear bring my high character in question, and prevent me from holding up my head in his presence.'

192. *parle* and 'parley' are identical, meaning 'conference, with a view to peaceful settlement of differences.' Here it refers to the particular note of the trumpet which conveyed to the enemy an invitation to confer. See the stage direction on p. 48, and 3 Henry VI. v. 1. 16:

'Go, trumpet, to the walls, and sound a parle,'

and Henry V. iii. 2. 149: 'The town sounds a parley.'

193. *the motive*, the moving power, the agent; in this case the tongue, which gives utterance to the recantation. See Troilus and Cressida, iv. 5. 57:

'At every joint and motive of her body.'

194. It may be doubted whether 'his' refers to the tongue (used for the modern 'its') or to Mowbray. Either yields a reasonable sense.

195. *Exit Gaunt*. This stage direction, found only in the folios, was inserted, because Gaunt has to appear in the next scene, and he could not remain on the stage as the audience were to suppose the place to be changed.

199. *Saint Lambert's day*. Sept. 17. Stow says St. Edith's day, Sept. 16.

202. *atone*, set at one, reconcile. See Cymbeline, i. 4. 42: 'I was glad I did atone my countrymen and you.' It is used intransitively, As You Like It, v. 4. 116:

'When earthly things made even
Atone together.'

202. *me.* So the first quarto: the rest read 'you.'

203. *deign the victor's chivalry*, appoint which of the two comb shall be victorious.

204. *Lord marshal.* i. e. deputy Earl Marshal; on this occasion Th Holland, Duke of Surrey, was 'for that tourne Marshall of Englan Holinshed says. p. 1099, col. 1. Mowbray himself was made Earl Mars 9 Rich. II. There is a superfluous syllable at the beginning of this li less we read 'Mareshal,' a trisyllable, and consider the line an Alexand

Scene II.

The Duke of Lancaster's palace was originally 'The Savoy.' I burnt by the rebels on Corpus Christi day, June 13, 1381 (Holi p. 1026), and rebuilt (as a hospital) in Henry the Seventh's time. of Gaunt, at the time of his death in 1399, was at Ely House (i. 4. 5

The Duchess of Gloucester, widow of the murdered Duke, was E Bohun, daughter of Humphrey, Earl of Northampton, Hereford, and The other daughter and co-heiress, Mary, was the wife of Henry Plant (the Bolingbroke of our play), who was created Duke of Hereford in Eleanor lies buried in Westminster Abbey, in St. Edmund's chapel, 'u brass representing her in her conventual dress as a nun of Barking.' St Memorials, p. 145.

1. *the part I had in Woodstock's blood*, my relationship to Woodsto

Ib. Woodstock's. So the quartos. In the folios the word is chan 'Glousters,' no doubt in order to make the meaning more clear audience, who could not be expected to know that the Duke of Glo was also called Thomas of Woodstock.

2. *solicit*, prevail by entreaty. See Macbeth, iv. 3. 149.

Ib. exclaims, exclamations. See Richard III. i. 2. 52:

'Cursing cries and deep exclaims.'

So 'commends' for 'commendations' in the present play, iii. 1. 38 ments' for 'lamentations,' iv. 1. 296; 'accuse' for 'accusation,' 2 Hen iii. 1. 160. Compare 'depart' for 'departure,' 3 Henry VI. ii. 1. 110.

7. *they see.* Pope read '*it* sees,' Steevens '*be* sees.' Doubtless Shake wrote '*they* see,' as he uses 'heaven' elsewhere as a plural. See iii. 19, and Hamlet, iii. 4. 173:

'But heaven hath pleased it so

. . . . . .

That I must be their scourge and minister.'

And Othello, iv. 2. 47:

'Had it pleased heaven

To try me with affliction; had they rain'd,' &c.

And in Rich. III. iv. 4. 71, 72, 'hell' is used in the same way:

'Hell's black intelligencer,

Only reserved their factor.'

Ib. hours. A dissyllable here.

8. *hot vengeance.* Perhaps the author was thinking of the destruct *the 'cities of the plain,'* Genesis xix. 24, 25.

11. *Edward's seven sons* were:—(1) Edward the Black Prince

1376; (2) William of Hatfield, 1336–1344; (3) Lionel of Antwerp, Duke of Clarence, 1338–1368; (4) John of Gaunt, 1340–1399; (5) Edmund of Langley, Duke of York, 1341–1402; (6) William of Windsor (died young); (7) Thomas of Woodstock, 1355–1397. This list differs from the enumeration in 2 Henry VI. ii. 2. 10–17, in the case of the sixth and seventh sons. Thomas is there the sixth and William the seventh son.

14, 15. A natural death, which the destinies had brought to Edward, the two Williams, and Lionel, is contrasted with the violent death which befel Gloucester.

20. *faded.* So the quartos: 'vaded' the folios. The words were used indifferently. So in The Passionate Pilgrim, x. 1, 2:

'Sweet rose, fair flower, untimely pluck'd, soon vaded,
Pluck'd in the bud and vaded in the spring.'

21. *envy*, malice. See Merchant of Venice, iv. 1. 10:

'No lawful means can carry me
Out of his envy's reach.'

23. *metal.* Here the quartos have 'metall' or 'metal,' the folios 'mettle.' Modern usage reserves the former spelling to the original sense, the latter to the metaphorical. Compare Richard III. iv. 4. 302:

'They are as children but one step below,
Even of your mettle, of your very blood.'

Ib. self-mould, selfsame mould. See Titus Andronicus, iv. 2. 123:

'Sensibly fed
Of that self-blood that first gave life to you.'

25. *consent* in Shakespeare's time had a stronger meaning than it has now, and implied approval as well as acquiescence. See 1 Henry VI. i. 5. 34:

'You all consented unto Salisbury's death,
For none would strike a stroke in his revenge.'

So also 1 Henry VI. i. 1. 5:

'The bad revolting stars
That have consented unto Henry's death.'

So Holinshed, p. 1125: 'This yeare Thomas Mowbray Duke of Norffolke dyed in exile at Venice, whose death might haue beene worthily bewayled of all the realme, if he had not bene consenting to the death of the Duke of Gloucester.' Compare Acts viii. 1.

28. *model*, copy, as well as pattern, or plan. See iii. 4. 42, v. 1. 11. Compare Henry VIII. iv. 2. 132:

'The model of our chaste loves, his young daughter.'

35. *to safeguard.* Used as a verb in Henry V. i. 2. 176:

'Since we have locks to safeguard necessaries.'

37. The folios here substitute 'Heaven' for 'God,' as in i. 1. 187, and for the same reason they do the like in line 43 and elsewhere.

38. *His deputy anointed in His sight*, Mr. Staunton punctuates thus:

'His deputy anointed, in His sight
Hath caused his death.'

We have adhered to the old stopping because the king was anointed at his coronation in *the house of God* and therefore especially in His sight. This *part of the ceremony* made the greater impression as the king was stripped *to the waist.*

42. *may*, used for 'can,' as in Merchant of Venice, i. 3. 7: 'May you stead me?'

Ib. complain myself. The reflexive pronoun was used frequently in Old English with verbs which have now become intransitive. See iv. 1. 96, 'retired himself;' v. 3. 28, 'withdraw yourselves;' v. 3. 52, 'I do repent me.'

46. *cousin* was used much more vaguely than now. Compare Twelfth Night, i. 3. 1, 5, where Sir Toby calls Olivia his 'niece,' and Maria speaks of her as his 'cousin.' Hereford was, as we have seen, the duchess's brother-in-law as well as her husband's nephew.

Ib. fell, fierce, cruel. See i. 3. 302, and Macbeth, iv. 2. 71.

49. If disaster fails to attend the first course of the tournament.

53. *caitiff* here retains something of its etymological meaning *captive*, a prisoner at the mercy of the conqueror. In Wiclif's Version, Eph. iv. 8, we read 'He ledde caitifte caytif.' 'Recreant' seems here to be used in the special sense of one who surrenders in battle. It is so used in Chaucer's Parson's Tale (ed. Tyrwhitt): 'Sothly, he that despeirith him, is like to the coward champioun recreant, that flieth withouten nede.'

54. *sometimes*. Used by Shakespeare indifferently for 'sometime.' So Ephesians ii. 13: 'Ye who sometimes were far off.'

58. She compares her reiterated complaints to the rebounding of a tennis-ball.

66. *Plashy*, near Dunmow in Essex, where Thomas, Duke of Gloucester, had a seat, in virtue of his office as Lord High Constable, which he inherited with his wife. Camden derives the name from *Plaisir*. *Plessis* seems a more probable origin. It was at Plashy that the king in person arrested his uncle (Holinshed, p. 1092). The ruins of the Norman keep are still to be seen.

68. *lodgings*. Compare Pericles, ii. 3. 110:

'Pages and lights, to conduct
These knights unto their several lodgings.'

Ib. unfurnished walls. 'In our ancient castles the naked stone walls were only covered with tapestry, or arras, hung upon tenter hooks, from which it was easily taken down on every removal of the family.' Steevens, from Percy.

73. *will I hence*, that is, go hence. Adverbs of place are constantly used without the verb of motion. The duchess in fact died the following year, Oct. 3, 1399, for grief, not at the death of her husband, but of her son Humphrey, who 'was taken with the pestilence' on his way back from Ireland. Holinshed, p. 1125, col. 2. According to the monk of Evesham he was drowned.

Scene III.

Steevens, following Dugdale, places the scene at Gosford Green, Coventry.

Enter the Lord Marshal. See note on i. 1. 204. The Duke of Aumerle was acting as Lord High Constable.

3. *sprightfully and bold*, i. e. sprightfully and boldly, the adverbial termination being understood in the second word. So Richard III. iii. 4. 50:

'*His* grace looks cheerfully and smooth to day,'

and Othello iii. 4. 79:

'*Why* do you speak so startingly and rash?'

ometimes the adverbial form is given to the second word, as in Beaumont nd Fletcher, The Pilgrim, ii. 2:

'Now poor and basely
Thou set'st toils to betray me.'

7. Enter Mowbray. Shakespeare has here departed from Holinshed, ccording to whom Bolingbroke entered first; then came the king and suite, nd last of all Mowbray.

10. *swear* is used actively in Julius Cæsar, ii. 1. 129:

'Swear priests and cowards and men cautelous.'

18. *defend*, i. e. forbid, like the French *défendre*. So in Richard III. ii. 7. 173:

'Which God defend that I should wring from him.'

So in Chaucer's Parson's Tale: 'Certes, al this thing is defended by God nd holy chirche;' and again, 'such japes defendith seint Poule.'

20. For *my*, the reading of the quartos, the folios give *his*, probably a conjectural emendation. Norfolk's succeeding issue would be involved in the orfeiture incurred by treason against the king.

21. Henry Plantagenet, Earl of Derby, was created Duke of Hereford Sept. 29, 1397. Holinshed, p. 1097, col. 2.

26. The line is defective in metre.

28. *plated*, clad in plate armour. So Antony and Cleopatra, i. 1. 4: 'Like plated Mars.' Chain-mail, except in parts of the armour, was disused in the reign of Edward III, as not being so well adapted to resist the thrust of a lance.

30. *depose*. Very rarely used in the active sense, to take evidence on oath.

45. *designs*. See i. 1. 81.

58. *thee dead*. The first two quartos have '*the* dead.'

59. Bolingbroke means, if he were to be slain by Mowbray he would shew himself unworthy of being lamented, and it would be profanation to weep for him.

66. *lusty, young*. Perhaps this should be printed 'lusty-young.'

67. The custom of ending a great dinner with confectionery of elaborate structure was general throughout England in Shakespeare's time, and still exists in college-halls. From the emphasis laid upon 'English,' the author seems to imply that the custom was peculiar to this country. Compare Bacon (Life and Letters, ed. Spedding, vol. iii. p. 215, note): 'Let not this Parliament end, like a Dutch feast, in salt meats; but like an English feast, in sweet meats.'

Ib. regreet, i. e. salute. See i. 3. 186. In i. 3. 142, it is doubtful whether it means 'salute' or 're-salute.' The verb is not found elsewhere in Shakespeare. 'Regreet' as a substantive is found in King John, iii. 1. 241, and Merchant of Venice, ii. 9. 89, in both cases with the sense of 'salutation.'

73. *proof*, resisting power; a word technically used of armour. See Macbeth, i. 2. 54:

'Bellona's bridegroom, lapp'd in proof,'

i. e. in armour of proof; and Antony and Cleopatra, iv. 8. 15:

'Leap thou, attire and all,
Through proof of harness to my heart;'

and Romeo and Juliet, i. 1. 216:

'And in strong proof of chastity well arm'd.'

75. That my lance may pierce Mowbray's coat of mail as if it were a coat of wax.

76. *John a Gaunt.* Capell and later editors read 'John of Gaunt,' Theobald 'John o' Gaunt.' The 'a' no doubt is a corruption of 'o.' So we have in Hamlet, ii. 2. 595, 'John-a-dreams.'

77. *baviour*, carriage, bearing. In Hamlet, i. 2. 81, it means rather aspect:

'Nor the dejected haviour of the visage.'

80. *redoubled* is to be pronounced as a quadrisyllable. Pope reads awkwardly 'redoubled on.' We have the same reduplication in Macbeth, i. 2. 38:

'Doubly redoubled strokes upon the foe.'

81. *amazing*, bewildering, confounding. See v. 2. 85, and Hamlet, ii. 2. 591:

'Confound the ignorant, and amaze indeed
The very faculties of eyes and ears.'

See also Richard III. v. 3. 341, and King John, iv. 2. 137.

Ib. casque, helmet. See Henry V. Prologue 13:

'The very casques
That did affright the air at Agincourt.'

82. *adverse.* Except in this passage Shakespeare always accentuates 'adverse' on the first syllable. The folios here read 'amaz'd,' which is obviously a printer's error.

84. *to thrive*, i. e. help me to succeed. The old copies read 'innocence.' Pope read 'innocence, God;' Capell introduced 'innocency,' which is a familiar Shakespearian word and restores the rhythm with slight change.

91. *More* is here superfluous.

95. *to jest* had in Shakespeare's time a wider signification than now, to take part in any merrymaking and specially to act in a masque or interlude. The substantive 'jest' was also used in the same sense. It is derived from the word *gesta* applied to collections of tales frequently of a comic nature. The word was spelt variously 'gest,' 'jeast,' &c. In Chaucer, to jest means to relate amusing stories.

97. *securely*, surely, certainly.

112. *approve*, prove. See Merchant of Venice, iii. 2. 79:

'What damned error, but some sober brow
Will bless it and approve it with a text?'

and 2 Corinthians vii. 11: 'In all things ye have approved yourselves to be clear in this matter.'

115. *free*, unconstrained.

116. *Attending*, awaiting (the original meaning of the word). See 2 Henry IV. i. 1. 3:

'Tell thou the earl
That the Lord Bardolph doth attend him here.'

118. *warder*, the truncheon which he held as president of the combat. 2 Henry IV. iv. 1. 125, the same incident is spoken of thus:

'O, when the king did throw his warder down
His own life hung upon the staff he threw.'

At Agincourt, Sir Thomas Erpingham led the English vanguard 'with

der in his hand, and when he cast vp his warder all the army shouted, that was a signe to the archers in the meadow,' &c. Holinshed, p. 1180, 2.

20. *chairs.* A chair was provided for each combatant; that of Bolingke was of green velvet, that of Norfolk of crimson velvet curtained ut with white and red damask. During the king's discussion with his ncil, they were commanded 'to repaire againe to theire chaires, where y remayned .ij. long houres.' Holinshed, p. 1101, col. 1.

21. *Withdraw with us.* These words are addressed to the members of council standing behind.

22. *While*, i. e. in the meantime, till. See iv. 1. 269. Compare Macbeth, I. 44:

'We will keep ourself
Till supper-time alone: while then, God be with you!'

hile' can only, we think, be properly used for 'till,' when it follows a) expressing a continuous action, an action which lasts over the interval time designated. 'While' is commonly used for 'till' in the northern nties of England, but without the limitation which we have mentioned haracterizing the usage of Shakespeare.

b. *return these dukes*, report, or announce, to these dukes the sentence ch is the answer to their appeal. See iii. 3. 121.

24. *list*, listen, hear. Compare Merry Wives, v. 5. 46:

'Elves, list your names.'

25. Because our kingdom's earth ought not to be soiled. 'For' in this and following lines is used in the sense of 'because' as in Othello, iii. 3. 263:

'Haply, for I am black
And have not those soft parts of conversation
That chamberers have, or for I am declined
Into the vale of years.'

ording to Holinshed the sentence was read by Sir John Bushy, the king's retary.

29–133. These five lines are omitted in the folios. Probably they had n erased in some acting copy, to avoid the tautology 'to wake our ce,' . . . 'fright fair peace.' But then the words 'which so roused up,' e no proper antecedent.

131. *set on you*, urged you on, incited you.

140. *pain of life.* So the quartos: the folios read 'pain of *death*.' The se is the same. In line 153 the folios as well as quartos read 'pain of *life*.' linshed has 'pain of *death*' in both cases.

142. *regreet.* See note on i. 3. 67.

150. *sly slow.* The second folio alone of the earlier editions reads 'flye w,' whence Pope read 'fly-slow.' 'Sly' is an epithet suitable enough to e hours that pass with stealthy and noiseless step, and to the exile they ould be 'slow' also. The first epithet is found in Chapman's Odyssey, ii. 164:

'But when the fourth year came, and those sly hours
That still surprise at length dames' craftiest powers.'

nd in *Henry More, Philosophicall* Poems, p. 97, ed 1647:

'The Moons sly gate
Had cross'd the middle line.'

150. *determinate.* A legal word applied to a bond. Compare S lxxxvii. 4:

'My bonds in thee are all determinate.'

The expression 'determinate the dateless limit' is pleonastic. 'Datel used in a legal sense in Romeo and Juliet, v. 3. 115:

'A dateless bargain to engrossing death.'

151. *thy dear exile,* the exile which will touch thee so nearly, will c all thy thoughts. The original sense of 'dear' seems to be 'precious,' 'thence 'carefully treasured,' 'much thought of.' See Timon of Athe I. 231:

'Let us return,
And strain what other means is left unto us
In our dear peril,'

where 'dear' has the same sense as in our text. King Lear, iv. ;

'Some dear cause
Will in concealment wrap me up awhile.'

Cymbeline, v. 5. 345: 'Their dear loss.'

156. *a dearer merit,* a more precious reward. The word does not s to have been used by Shakespeare elsewhere in this sense, but convers uses 'meed' in the sense of merit. Johnson, defining one sense of 'me be 'reward deserved,' quotes an instance from Prior, Ode to Queen An

'Those laurel groves, the merits of thy youth.'

159. *these forty years.* Shakespeare is not careful about dates. Mowbray, the elder brother of Thomas, Duke of Norfolk, was only b 1365, so that Norfolk, like Richard and Bolingbroke, could not be mor three-and-thirty at the time of this scene.

161. *forego* should, consistently, be spelt 'forgo.'

162. *viol,* a six-stringed guitar. This speech is entirely Shakespeare' invention. It is not probable that Norfolk was ignorant of Frenc Latin, as he had been sent on an embassy to France and Germany.

163. *a cunning instrument,* cunningly constructed and requiring c in the player. So Cymbeline, iv. 2. 186: 'My ingenious instrument

170. I am too old to begin learning a new language, as a child learn the nurse it fondles.

174. *compassionate.* There appears to be no other instance of the 'compassionate' used in the sense of having pity on oneself. But it signifies 'loudly lamenting' like the simple 'passionate.' King John, ii. 1

'She is sad and passionate at your highness' tent.'

As 'plain' and 'complain,' 'plot' and 'complot,' are used with id meaning, so may 'passionate' and 'compassionate,' the latter being son stronger. Theobald's conjecture 'to become passionate,' though sanc by Mr. R. G. White, seems tame.

179. Compare Hamlet, i. 5. 154: 'Swear by my sword.' The gu the sword, being at right angles to the hilt and blade, formed a cross, those who swore by a sword swore by the cross.

181. Richard releases them from their allegiance during their *Shakespeare had* no warrant in Holinshed for thus deciding a moot p *the law of nations.*

185. nor never. So the quartos. The double negative is very

ır author and his contemporaries. The folios read 'nor ever.' So also nes 186, 188.

36. *write, regreet.* Delius reads 'write regreet,' taking 'regreet' as bstantive. All the old editions have a comma or semicolon.

38. *advised*, deliberate. See Merchant of Venice, i. 1. 142: 'With e advised watch.'

39. *plot, contrive, or complot.* This almost tautological language is used, ı legal documents, to include every form of conspiracy in the oath.

30. *our state*, our royal dignity. See Tempest, i. 2. 76:

'The government I cast upon my brother,
And to my state grew stranger;'

Merchant of Venice, v. 1. 95.

33. The quartos and first folio read 'so fare;' the second and third folios, farre;' the fourth, 'so far.' In all likelihood the 'fare' of the earlier ons was a misprint for 'farre,' i. e. 'far.' The meaning of the broken ence seems to be: 'so far as I am allowed to speak to you as my enemy, oath having bound me not to speak to you as a friend.'

36. *sepulchre*, usually accentuated by Shakespeare on the first syllable.

35. *rue*, rue his knowledge.

39. *aspect*, always accented by Shakespeare on the last syllable. In le' the accent is variable.

41. It was at Eltham, according to Holinshed, that Bolingbroke took e of the king and had four years of his exile remitted.

42. *extinct* is only used by Shakespeare here and in Hamlet, i. 3. 118; in places in its literal sense. 'Extinguished' does not occur in his plays l.

31. 'Time accepts the mere word of a king as sufficient warrant for a 's death.' The metaphor is taken from coinage stamped with the king's ge. Compare 'sterling,' iv. 1. 264.

33. *upon good advice*, after due deliberation.

34. Richard says that Gaunt, as a member of the council, gave his assent s son's banishment. Shakespeare had no authority in Holinshed for this ment.

39–242. These lines are omitted in the folios.

30. *smooth*, palliate. See 3 Henry VI. iii. 1. 48: 'Smooths the wrong.'

31. *A partial slander*, an imputation of partiality. So in Julius Cæsar, 9, 'sterile curse,' means 'curse of sterility.'

34. *to make*, in making.

37. *dolour*, grief, from Fr. *douleur*. See King Lear, ii. 4. 54: 'Thou have as many dolours for thy daughters as thou canst tell in a year.'

32. *a travel*, a journey. The word is rarely found in this modern sense the indefinite article. The two senses 'travel' and 'travail' were not akespeare's time distinguished by different spelling.

36. *foil*, from Fr. *feuille*, Lat. *folium*, gold or silver leaf put behind a ing-glass or transparent precious stone. See 1 Henry IV. i. 2. 239:

'And like bright metal on a sullen ground,
My reformation, glittering o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.'

268–293. These twenty-six lines are omitted in the folios.

269. *remember*, remind. See Winter's Tale, iii. 2. 231:

'I'll not remember you of my own lord.'

Ib. a deal. So the first and second quartos. The third and fourth the article, helping the metre at the expense of the grammar.

272. *foreign passages*, wanderings abroad. Bolingbroke compares hi to an apprentice who, after serving his time, is made free of his cr guild. In line 274 'journeyman,' originally a workman hired by the seems to be used as if it were an apprentice in his *wanderjahre*.

276. *wise man.* In the first two quartos written as one word, 'wise It was pronounced as one word with the accent on the first syllable. Se 63. We still use 'madman.' In Shakespeare's time this usage was much extended, as for instance, 'deadman, oldman, richman, sickman, young In all these cases, as Sidney Walker says, 'man' had an enclitic Crit. Exam. ii. 136.

282. *purchase*, acquire, win. See Merchant of Venice, ii. 9. 43:

'O that estates, degrees and offices
Were not derived corruptly, and that clear honour
Were purchased by the merit of the wearer!'

283. *exiled.* Shakespeare accentuates this word sometimes on the and sometimes on the second syllable. Compare Macbeth, v. 8. 66:

'As calling home our éxiled friends abroad.'

'Exile' in this scene, lines 151, 217, has the accent on the last syllable, in Coriolanus v. 3. 45 it is on the first:

'Long as my exile, sweet as my revenge.'

'Envy' is used with the same varying accentuation.

Ib. suppose, imagine.

289. *the presence strew'd*, the reception-room strewed, as even p floors were, with rushes. See Henry VIII. iii. 1. 17:

'The two great cardinals
Wait in the presence.'

And Romeo and Juliet, v. 3. 86:

'This vault a feasting presence full of light.'

And for the rushes, Taming of the Shrew, iv. i. 48: 'Is supper ready house trimmed, rushes strewed, cobwebs swept?' and Romeo and Jul 4. 36:

'Let wantons light of heart
Tickle the senseless rushes with their heels.'

291. *measure*, a stately dance. See Richard III. i. 1. 8:

'Our dreadful marches to delightful measures.'

292. *gnarling*, snarling, growling. See 2 Henry VI. iii. 1. 192.

'And wolves are gnarling who shall gnaw thee first.'

293. *sets it light*, esteems it lightly.

294. *fire* is here, as often, a dissyllable.

299. *fantastic summer's heat*, summer's heat which is merely imagi the creature of fancy. Compare Macbeth, i. 3. 139:

'My thought, whose murder yet is but fantastical,'

and line 53 of the same scene.

100. *apprehension*, imagination. See Hamlet, ii. 2. 319: 'In apprehension how like a God!' The sentiment is like that of Dante:

'Nessun maggior dolore
Che recordarsi del tempo felice
Nella miseria.' Inferno, v. 121.

102. Perhaps Shakespeare had in his mind this sentence in Lyly's Euphues, 'sharp sore hath a short cure.' As Malone says, the speech of Gaunt, 275, seems to have been suggested by a passage in the same book. Shakespeare only uses the word 'rankle' in one other passage, and then also of a tooth. Richard III. i. 3. 291:

'His venom tooth will rankle to the death.'

104. *bring*, accompany. Comp. i. 4. 2:

'How far brought you high Hereford on his way?'

Scene IV.

1. *We did observe.* These words are addressed by the King to Bagot and Green in continuation of a previous discourse on Bolingbroke's behaviour to the common people. See line 24.

7b. Edward, Duke of Aumerle, was the eldest son of Edmund, Duke of York, and therefore first cousin to the king.

5. *for me*, for my part.

13. *that* is here emphatic, resuming the previous clause, 'because my heart disdained,' &c.

16. *Marry* is frequently reckoned as a monosyllable in the verse. It is a corruption of 'Mary' as 'Birlady' is a corruption of 'By our Lady.'

20. *doubt*, for 'doubtful,' as 'reason' for 'reasonable.' See iii. 4. 69.

22. *his friends*, his ostensible friends, the king and his other relatives.

23. *Bagot here and Green.* These words are omitted in the quartos. They were probably supplied in MS. in the acting copy of the fourth quarto, from which the folio of 1623 was printed.

28. There is a play on the word 'craft' in Coriolanus, iv. 6. 118:

'You and your crafts! you have crafted fair.'

29. *underbearing*, enduring, supporting. See King John, iii. 1. 65:

'And leave those woes alone which I alone
Am bound to underbear.'

30. *their affects*, the affections of the craftsmen, &c. See Love's Labour's Lost, i. 1. 152:

'For every man with his affects is born.'

31. *bonnet.* See Merchant of Venice, i. 2. 81:

'He bought ... his bonnet in Germany.'

36. In the expectation of our subjects heir-presumptive to the crown. So 'spes altera Romæ,' Virgil, Æneid, xii. 168.

38. *stand out*, are in open rebellion. Compare Macbeth, iv. 3. 183.

39. *Expedient manage must be made.* Speedy measures must be taken. For this sense of 'expedient,' see King John, ii. 1. 60:

'His marches are expedient to this town.'

'manage,' compare Tempest, i. 2. 70: 'The manage of my state.'

The word also had the special sense of 'horsemanship.' See 1 Henry IV. i 3. 52:

'Speak terms of manage to thy bounding steed.'

45. 'The common brute ranne, that the kyng had sette to ferme the realm of England, vnto Sir William Scrope Earle of Wiltshire, and then treasourer of Englande, to sir John Bushy, Syr John Bagot, and sir Henry Green Knights.' Holinshed, p. 1102, col. 2. Compare ii. 1. 60.

48. 'Many blanke charters were deuised . . . . when they were so seal the kings officers wrote in the same what liked them.' Holinshed, p. 110 col. 1. 'Moreover they were compelled to put their hands and seales, certaine blankes, . . . in the whiche, when it pleased hym hee might writ what hee thought good.' Holinshed, p. 1103, col. 1. See ii. 1. 250.

50. *subscribe them*, put their names down.

52. *presently*, immediately, without delay.

54. *grievous*, grievously; the adjective used adverbially. Comp. 1 Hen IV. iv. 1. 16:

'He cannot come, my lord; he is grievous sick.'

58. *Ely House*. The Bishop of Ely's palace in Holborn, the site of whi is still marked by 'Ely Place.' In Richard III. iii. 4. 33, Richard, addressi 'my Lord of Ely,' says,

'When I was last in Holborn,
I saw good strawberries in your garden there.'

63. *go visit*. Compare 'go root away,' iii. 4. 37; 'go sleep,' iv. 1. 139

ACT II.

Scene I.

3. *nor strive not*. For the double negative, see i. 3. 185, 186.

9. *is listen'd more*. See Julius Cæsar, iv. 1. 41:

'And now, Octavius,
Listen great things.'

10. *glose*, or 'gloze,' make fair, flattering speeches, from the Anglo-Sax *glesen*, 'adulari.' It is used as equivalent to 'gloss,' 'interpret,' Henry V. 2. 40:

'Which Salique land the French unjustly gloze
To be the realm of France.'

12. *close*, a cadence in music. The words 'close or cadence' are used synonymous in Bacon's Advancement of Learning, ii. 5. § 3. Compa Henry V. i. 2. 183:

'Congreeing in a full and natural close
Like music.'

14. *Writ*. We have the form of the participle again, iv. 1. 275.

16. *undeaf*. This word is not found elsewhere in Shakespeare. He us *'deaf' as a verb in* King John, ii. 1. 147:

'What cracker is this same that deafs our ears?'

18. *of whose taste the wise are fond*, i. e. even the wise, much more Ric

his reading is Mr. Collier's conjecture. The first quarto has 'of whose taste e wise are found;' the second, 'of whose state the wise are found;' the ird and fourth quartos and the later folios, 'of his state: then there are found.' he first folio has, 'of his state: then there are sound.' Delius reads:

'of his state: then there are fond
Lascivious metres.'

19. *venom.* Used elsewhere as an adjective, as Comedy of Errors, v. 1. 69, 'enom clamours,' and Richard III. i. 3. 291, 'venom tooth.'

21. Whether Shakespeare had any authority or not for the statement that alian fashions were copied in England under Richard II. as well as in his vn day, it was probably true, as the Italian courts, particularly that of ilan, were far in advance of all northern courts in luxury and splendour. or the English habit of adopting foreign fashions, compare Merchant of enice, i. 2. 80.

23. Pope inserted 'awkward' to complete the line. But it is complete if e pronounce 'imitation' as a word of five syllables, not rhyming with nation' in the previous line.

25. *there's no respect*, no one considers. See Merchant of Venice, i. 1. 74:

'You have too much respect upon the world.'

26. *buzz'd*, whispered. Compare Titus Andronicus, iv. 4. 7:

'However these disturbers of our peace
Buz in the people's ears.'

28. Where the will rebels against what the understanding sees to be right. 'or 'regard' see Twelfth Night, v. 1. 219:

'You throw a strange regard upon me.'

33. *rash*, hasty, violent. 1 Henry IV. iii. 2. 61:

'The skipping king, he ambled up and down
With shallow jesters and rash bavin wits,
Soon kindled and soon burnt.'

40–55. This splendid passage is given in England's Parnassus, a collection of poetical extracts from various authors, printed in 1600. It is there by mistake attributed to Michael Drayton.

44. *infection.* England's Parnassus gives 'intestion:' Farmer suggested 'infestion.' In Daniel's Civil Wars, published 1595, is a similar thought:

'Neptune keepe out from thy imbraced Ile
This foule contagion of iniquitie.' Bk. iv. st. 90.

47. *in the office.* Compare Taming of the Shrew, iv. 1. 34:

'Being slow in thy hot office.'

48. 'Moated granges' were very common in England in Shakespeare's time. Many examples still remain, as Oxburgh in Norfolk, Helmingham in Suffolk.

49. *envy*, malice. Used in a much stronger sense than at present. Compare Merchant of Venice, iv. 1. 126: 'The keenness Of thy sharp envy.' The adjective 'envious' occurs below, l. 62. Compare Merchant of Venice, iii. 2. 284.

lb. less happier. The double comparative with 'more' is common enough; *this is the only instance* in Shakespeare with 'less.' See Merchant of Venice, iv. 1. 251:

'*How much more* elder art thou than thy looks!'

55. *Jewry*, Judæa. See St. John vii. 1: 'He would not walk in Jewry because the Jews sought to kill him.'

59. See note on i. 4. 45.

60. *pelting*, peddling, paltry. See Midsummer Night's Dream, ii. 1. 91
'Have every pelting river made so proud.'

64. A contemptuous allusion on the part of the dying warrior to the blan charters mentioned in i. 4. 48, and to the leases by which the revenue of th country was farmed out, i. 4. 45, and ii. 1. 59.

68. *ensuing*, approaching. See Much Ado About Nothing, iii. 2. 10 'Hath holp to effect your ensuing marriage.' See also Pericles, ii. 1. 7.

Ib. The Queen, Isabel of France, was at this time not yet ten years o Shakespeare was either ignorant of, or indifferent to, this fact. Richard's fi wife, Anne of Bohemia, died at Shene, on Whitsunday, June 7, 1394. H married Isabel at Calais, Nov. 1, 1396. She was crowned Jan. 7, 1397.

Ib. Bushy. Sir John Bushy, Speaker of the House of Commons in 139

Ib. Bagot. Sir William Bagot, Sheriff of Leicestershire, 6 and 7 Richa II: died 1407.

Ib. Green. Sir Henry Green of Drayton, son of Sir Henry Green, Justi of the King's Bench in the reign of Edward III.

Ib. Ross. The name is variously spelt 'Ross,' 'Rosse,' 'Roos,' &c. T person in question was William de Ros, who succeeded his brother as seven Lord Ross of Hamlake, in 1394. He was made Lord Treasurer un Henry IV, and died 1414.

Ib. Willoughby. William, fifth Lord Willoughby d'Eresby, made K. by Richard; married the Duchess of York, and died 1409.

70. *being raged.* The text is probably corrupt; admitting that 'ra can be used actively, the sense thus given is poor in itself and not suitable the context. Various conjectures have been made, as e.g. 'being rein' 'being chafed,' 'being urged,' 'being curb'd.'

73–93. These lines were put in the margin by Pope as being either spuri or unworthy of their author. But such playing upon words in a time of t deepest affliction is quite in accordance with truth and nature, and therefo really pathetic. Shakespeare avails himself of it abundantly, perhaps t much. Ajax, in Sophocles' drama, plays upon his name in a well-kno passage. Compare the sad jest in Merchant of Venice, iv. 1. 281. Falst makes a merry jest on 'Gaunt' in 2 Henry IV. iii. 2. 349.

73. *composition*, state of body.

80. John of Gaunt was thrice married, and had several other childr besides the banished Bolingbroke, but this is of course ignored by the poet

83. *inherits*, possesses, contains. See Cymbeline, iii. 2. 63:
'Tell me how Wales was made so happy as
To inherit such a haven.'

84. *nicely*, fancifully. It is given by Cotgrave as one of the equivale to *mignotement*. Can a sick man trifle thus? Compare Richard III. iii. 7. 17
'But the respects thereof are nice and trivial,'
Henry IV. iv. 1. 191:
'*Every* idle, nice and wanton reason.'

to kill my name in me, by banishing my son, to leave me without *of my* name.

8. *flatter with.* The folio omits 'with.' But see Two Gentlemen of ɔna, iv. 4. 193:

'Unless I flatter with myself too much.'

5, 103. *lesser.* See iii. 3. 137. This double comparative is frequent. Macbeth, i. 3. 65:

'Lesser than Macbeth and greater.'

02. *verge*, the compass about the king's court, which extended for twelve s round.

03. *The waste* made by the thousand flatterers. Pope read 'Thy waste.' ıste' is a law term for destruction of houses, wood, or other produce of , done by the tenant to the prejudice of the freehold.

08. *which art possess'd*, seized with a mad impulse.

14. Your legal status is now subject to law, being now only landlord, ad of king 'in all causes supreme.'

19. *his.* Used for the neuter as well as masculine possessive pronoun. ' was coming into use in Shakespeare's time.

22. *roundly*, without check, without reserve. 'Round' is applied to unin- ıpted movement and unqualified speech. Both meanings combine here.

29. See Taming of the Shrew, v. 2. 111:

'Now fair befal thee, good Petruchio.'

33. The epithet 'crooked' doubtless suggested to the poet the sickle of ıe.

38. *Love they to live*, let them love to live.

39. *sullens.* Used as a substantive by Shakespeare only in this passage. Dyce quotes from Lyly's Sapho and Phao, sig. D 2, ed. 1591; 'Like , Pandion, who being sick of the sullens, will seeke no friend.'

45. The king chooses to misunderstand York's meaning, by taking ırry Duke of Hereford' as nominative not accusative.

48. Pope, in order to complete the line, substituted 'old Gaunt' for —an unwarrantable change of the text. When a line is divided veen two speakers the metre is frequently imperfect. A defect which audience would certainly not find out may very well have escaped the ce of the author. Shakespeare intended his plays to be heard, not read.

54. *must be*, i. e. must be spent. Monck Mason erroneously interpreted r pilgrimage is yet to come.'

56. *rug-headed.* 'Rug' was rough coarse frieze, and also a cloak or ɔrlet made of it. Cotgrave interprets *velu*, 'hairie, shag, nappie,' and *verture veluë*, 'an Irish rug.' The fact that such rugs were manu- ured in Ireland suggested to Shakespeare the comparison here. 'Rug' so applied to a rough-haired water-dog in Macbeth, iii. 1. 94:

'As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs and demi-wolves are clept
All by the name of dogs.'

ı kerns are mentioned 2 Henry VI. iii. 1. 367:

'Full often like a shag-hair'd crafty kern.'

also lines 310. 361 of the same scene, and Macbeth, i. 2. 13, when the ɔns' *of the Western Isles* are spoken of. The derivation of the word is ɔtful, *perhaps from cearn*, 'man,' in old Gaelic and Irish (Webster).

. *Spenser, in his View of* the State of Ireland, says, 'They have another

custome from the Scythians, that is the wearing of mantles, and long g
which is a thicke curled bush of haire, hanging downe over their eyes,
monstrously disguising them, which are both very bad and hurtfull.' To
ed. viii. p. 365. We may add that Spenser, p. 370, uses 'kerne' as p
'The Irish hubub, which their kerne use at their first encounter.' W
(Antiquities of Ireland, p. 31) says that the kerns were light-armed, hav
only darts, daggers, or knives, while the gallowglasses had helmet, coat
mail, long sword, and axe.

158. *But only*. This somewhat redundant phrase was in frequent use,
similar combinations 'an if,' 'or ere,' &c. See Bacon's Advancement
Learning, ii. 23. § 21: 'So that this variety of knowledge tendeth in
clusion but only to this.'

Ib. Capell changed 'have' to 'has,' and was followed by almost all subs
quent editors. There is however no doubt that Shakespeare wrote 'have.'
In such a case the verb almost invariably agrees with the last substantive
i. e. where the old text has not been tampered with, not only in Shakespe
but all his contemporaries. See Hamlet, i. 2. 38:

'More than the scope
Of these delated articles allow.'

See also Bacon's Advancement of Learning, ii. 8. § 5: 'That the entry of
doubts are as so many suckers or sponges to draw use of knowledge,' and
Comedy of Errors, v. 1. 71:

'The venom clamours of a jealous woman
Poisons more deadly than a mad dog's tooth.'

In this passage of our text the plural might be justified even after 'venom,'
on the ground that the noun has, like 'vermin,' a plural meaning, 'venomous
creatures.' The allusion is of course to the absence of snakes, &c. in Ireland,
which, according to tradition, St. Patrick expelled.

159. *for*, because. Compare i. 3. 125, and Othello, iii. 3. 263, 265.

Ib. ask, require. See Bacon's Essays, vi. p. 18: 'For it asketh a strong
wit, and a strong heart, to know, when to tell truth, and to doe it.'

Ib. charge, expense. Compare All's Well that Ends Well, ii. 3. 121:

'She had her breeding at my father's charge.'

160. This is from Holinshed, p. 1102, col. 1: 'The death of this duke
gaue occasion of encreasing more hatred in the people of this realm towarde
the king, for he seased into his handes all the goods that belonged to hym,
and also receyued all the rents and reuenues of his landes.'

167. Holinshed, p. 1101, col. 2, says, speaking of Bolingbroke, 'At his
comming into Fraunce K. Charles hearyng the cause of hys banishement
(whiche he esteemed to bee verye light) receiued hym gently, and him honor-
ably interteined, in so much that he had by fauor obteyned in mariage the
only daughter of y^ duke of Berry, vncle to the frenche K. if King Richard
had not bin a let in that matter, who being thereof certified, sent the earle
of Salisbury with all speede into France, both to surmise by vntrue suggestion,
hainous offences against him, and also to require the frenche King that in no
wise hee woulde suffer his cousin to bee matched in mariage with him that was
so manifest an offendor.' Bolingbroke had first married Mary de Bohun, who
died in 1394.

168. *The Duke* of York 'had borne things with so pacient a mind as he

could, though the same touched him very neare, as the death of his brother the Duke of Gloucester, the banishment of hys nephewe the said duke of Hereford, and other mo iniuries in greate number.' Holinshed, p. 1102, col. 2.

173. *was never lion* [which] *raged.* The relative is thus frequently omitted. See iv. 1. 256, and Merchant of Venice, i. 1. 175:

'I have a mind presages me such thrift.'

177. Richard was at this time thirty-two years old. His father was sixteen when he fought at Crecy (1346) and twenty-six at Poitiers (1356). *Accomplish'd* means 'fully equipped, furnished,' and is appropriately said of a person in the prime of life. The use of the word in this passage is perhaps suggested by its frequent occurrence with nouns of time. For the former sense see Henry V. iv. Chorus 12.

'The armourers accomplishing the knights.'

185. *compare between.* Hanmer put a dash after 'between,' as if the sentence were interrupted. But this is unnecessary, as it is obvious from what has been said who are the two persons compared.

187, 188. Pope put these lines in the margin. He held these verbal conceits to be unworthy of Shakespeare.

189. *gripe into.* So 1 Henry IV. v. 1. 57:

'To gripe the general sway into your hand.'

190. 'Royalties' and 'rights' are found together, ii. 3. 120, and in King John, ii. 1. 176; in the first referring to Bolingbroke, in the second to Arthur. 'Royalties' seems to be used by Shakespeare in the sense of the possessions and privileges appertaining to a member of the royal family.

197. *ensue* is rarely used as a transitive verb. In the text 'Let him seek peace and ensue it,' 1 Peter iii. 11, 'ensue' means 'follow up' (διωξάτω). Here it means simply 'follow,' 'succeed to.'

200. In this passage the folio has left the word 'God' unaltered.

202. See the passage from Holinshed given in the Preface, which Shakespeare has copied very closely.

Ib. letters patents. The double plural is found in Holinshed, and is natural in a phrase derived from Norman French. Compare ii. 3. 130.

203. '*Attorney* is either general or special. "Attorney general" is he that by general authority is appointed to act in all our affairs or suits.' Cowel, Law Interpreter.

204. On the decease of every man holding lands under feudal tenure, the lands lapsed to the suzerain, and were restored on the next heir proving in open court that he was of full age and entitled to have them delivered up to him. This was called 'suing his livery.'

Ib. deny, refuse. See Macbeth, iii. 4. 128.

207. *prick*, spur. The word occurs again, ii. 3. 78.

213. *by bad courses*, with reference to bad courses. See Merchant of Venice, i. 2. 58: 'How say you by the French lord?'

215. *the Earl of Wiltshire.* Sir William Scrope, created Earl of Wiltshire September 29, 1397. He was beheaded in 1399 and his honours forfeited.

217. *see this business.* Rowe read 'see this business done,' thus mending, as he thought, both sense and metre. But 'see' is used for 'examine,' 'look to,' and 'business' must be pronounced as a trisyllable, as in Julius Cæsar, iv. 1. 22: 'To groan and sweat under the business.'

217. *To-morrow next*, a pleonasm not used elsewhere by Shakespeare.

218 sqq. 'The king departed towarde Bristow, from thence to passe into Irelande, leauing the Queene with hir traine still at Windsor: He appointed for hys lieftenaunt generall in hys absence hys vncle the Duke of Yorke.' Holinshed, p. 1103, col. 1. The Duke is called 'gouernour of the realme' in p. 1106, col. 1.

228. *great*, pregnant.

239. *In him* must be construed with 'wrongs,' not with 'borne.'

Ib. moe. Altered to 'more' by Rowe, as frequently in other places. See Merchant of Venice, i. 1. 108.

242. *what they will inform*, whatever informations they may lay. 'Inform' is used transitively, but not, as here, in a legal sense, in Coriolanus, i. 6. 42, 'He did inform the truth.'

246. *pill'd*, i.e. peeled, stripped, plundered. See Timon of Athens, iv. 1. 11:

'Large-handed robbers your grave masters are,
And pill by law.'

'Pillage,' originally a substantive, has superseded the simple verb. Cotgrave, French Dictionary, has, 'Piller; to pill, rauage, ransacke, rifle rob.'

247. The defective metre of this line, together with the repetition of the words 'and quite lost their hearts,' lead us to conclude that there is some corruption of the text. Pope omitted 'quite.' Sidney Walker proposes to strike out the words 'and quite lost their hearts' from l. 248, reading the rest thus:

'The commons hath he pill'd
With grievous taxes, and quite lost their hearts;
The nobles hath he fined for ancient quarrels.'

But this seems a lame ending. Probably the transcriber by mistake put the ending of line 248 into the commencement of line 247, in place of something quite different in the original MS. The passage of Holinshed, the authority which Shakespeare followed, is in p. 1102, col. 2. There 'the nobles, gentlemen, and commons' are spoken of as oppressed by the king's exactions. Perhaps, therefore, Shakespeare wrote for line 247:

'The gentlemen and nobles hath he fined.'

248. *For ancient quarrels.* Holinshed says: 'That they had aided the duke of Gloucester, the erles of Arundel and Warwick, when thei rose in armor against him;' p. 1102, col. 2.

250. *blanks*, blank charters. See note i. 4. 48, especially the second passage from Holinshed there quoted.

Ib. benevolences. According to Holinshed, p. 1346, col. 1, the word was first used in this sense by Edward IV. in the year 1473, 'notwithstanding that many with grudge gaue great summes toward that newe found ayde which of them might bee called a Malevolence.' If this be true, Shakespeare commits an anachronism in using the word in Richard the Second's time. These repeated 'benevolences,' in reality forced loans, were very oppressive to Edward the Fourth's subjects, and were abolished by Richard III, but resumed by Henry VII, and continued by subsequent sovereigns. This was one of the grievances alleged in the Petition of Rights in the third year of Charles I.

250. Pope, for the sake of the metre, omitted 'and.' Sidney Walker opposes, probably rightly, that 'benevolences' was pronounced 'benevolence,' as 'balance' is used for the plural.

Ib. I wot. The word is used in Genesis xxi. 26: 'I wot not who hath done this thing.' Compare Acts iii. 7.

251. *o' God's name.* So the folios. The quartos have 'a God's name.' So also in iii. 3. 146. Perhaps 'a' is a corruption of 'i'' for 'in.' The corrector of the folio has forgotten to alter 'God' to 'Heaven,' as he ought to have done, in compliance with the Act of Parliament 3 James I. c. 24: 'To restrain the abuses of Players.' See note on i. 1. 187.

253. The allusion here is to the treaty which Richard made with Charles VI. of France, in the year 1393, and renewed in 1396 upon the marriage of Richard and Isabel.

254. The folios omit 'noble,' doubtless for the sake of the metre. But Alexandrines occur too frequently in this play to allow of the supposition that they are due to transcribers' or printers' errors. The folios make no change in line 258. See also ii. 2. 25, and ii. 2. 29.

258. For 'hangeth over' Hanmer reads 'hang o'er.' Of course he would pronounce 'dissolution' as five syllables. The singular verb frequently occurs with a double nominative. See ii. 2. 113, 115. The singular verb is also found with a plural nominative, or even with several plurals as in ii. 3. 5.

263. Compare Merry Wives of Windsor, iii. 2. 38: 'A man may hear this shower sing in the wind.' And Tempest, ii. 2. 20: 'Another storm brewing; I hear it sing i' the wind.'

265. *sore*, heavily. The wind is said to 'sit,' as pressing with steady weight. Compare Hamlet, i. 3. 56:

'The wind sits in the shoulder of your sail.'

The expression would not be used of a light or variable wind.

266. *strike.* Compare 3 Henry VI. v. 1. 52:

'Than bear so low a sail, to strike to thee.'

Ib. securely, used in the sense of the Latin *secure*. See Proverbs iii. 29: 'Devise not evil against thy neighbour, seeing he dwelleth securely by thee.' 'Secure' is used in this sense v. 3. 43, where see note.

268. Pope changed 'unavoided is' to 'unavoidable.' But 'unavoided' is here used in the sense of 'unavoidable.' The word occurs three times elsewhere in Shakespeare, always in this sense. Compare 1 Henry VI. v. 5. 8:

'A terrible and unavoided danger.'

See also Richard III. iv. 1. 56, and iv. 4. 217. So 'unvalued' for 'invaluable,' Richard III. i. 4. 27:

'Inestimable stones, unvalued jewels.'

and 'undistinguished' for 'undistinguishable,' King Lear, iv. 6. 278:

'O undistinguish'd space of woman's will!'

Compare also ii. 3. 95 of this play.

272. *tidings.* Used like 'news' in the singular. See iii. 4. 80. So Richard III. iv. 3. 22:

'*To bring this tidings* to the bloody king.'

Shakespeare generally makes the word plural, as Julius Cæsar, v. 3. 54:

'*These tidings will* well comfort Cassius.'

277. *Port le Blanc.* The first folio has 'Port le Blan,' and the quartos 'le Port Blan.' Holinshed has 'le Porte Blanc,' p. 1105, col. 1, and he copied from 'Les grâdes croniques de Bretaigne' (Paris, 1514). Le Port Blanc is a small port in the department of Côtes du Nord, near Trèguier.

278. *Brittany.* The first quarto has 'Brittaine,' the second and third 'Brittanie,' the rest 'Brittaine' or 'Britain.' Bacon, in his History of Henry VII, calls the French Bretagne 'Britaine,' and in his Advancement of Learning he calls our island 'Brittanie.' Holinshed, here and elsewhere, has 'Britaine' or 'Britaigne.' In line 285 it is 'Britaine' in the old copies.

280. It is evident that there is a corruption in the text here, for, according to Holinshed, p. 1102, col. 2, it was not Lord Cobham, but Richard, son and heir of the late Earl of Arundel, who escaped from the Duke of Exeter's house. Malone introduced between brackets this line:

'The son of Richard Earl of Arundel.'

It is necessary to make mention of Richard, Earl of Arundel, in order to make 'His brother,' in line 282, historically accurate. In Holinshed, Lord Cobham is here called 'Reginalde,' of which Rainold is another form. He is called also 'Reignolde' in a previous passage, p. 1098, col. 1.

281. John Holland, son of Thomas, first Earl of Kent, by Joan Plantagenet, was first created Earl of Huntingdon, and then Duke of Exeter in 1397. See note on v. 3. 137.

282. Thomas, Archbishop of Canterbury, was banished in 1398, and Roger Walden made Archbishop in his stead. Holinshed, p. 1095, col. 2. He was brother to Richard, Earl of Arundel, who was executed on Tower Hill, 1397. The family name was Fitzalan.

284. Holinshed says, p. 1105, col. 1: 'There were also with hym, Reginalde Lord Cobham, Sir Thomas Erpingham, and Sir Thomas Ramston knightes, John Norbury, Roberte Waterton, and Frauncis Coint esquiers: few else were there: for (as some write) he had not past a .xv. launces, as they tearmed them in those dayes, that is to wit, men of armes, furnished and appointed as the vse then was: yet other write, that the duke of Britaigne deliuered vnto hym three thousand men of warre, to attende hym, and that he had .viii. ships well furnished for the warre, wher Froissart yet speaketh but of three.' It will be observed that where Holinshed speaks of Sir *Thomas* Ramston, the text of Shakespeare, line 283, has Sir *John*. The line would be improved metrically by reading 'Thomas.' For 'Quoint,' which the folios have, the quartos read 'Coines.'

286. *tall* is an epithet frequently applied to ships. See Merchant of Venice, iii. 1. 6, Othello, ii. 1. 79, and Massinger, Roman Actor, v. 1, 'Endangering tall ships.'

Ib. men of war. This phrase, meaning soldiers of all sorts, is, as we have seen, used by Holinshed. It is found also in St. Luke xxiii. 11: 'Herod with his men of war,' where the original is: ὁ Ἡρῴδης σὺν τοῖς στρατεύμασιν αὐτοῦ.

287. *expedience*, expedition. Compare Henry V. iv. 3. 70:

'The French are bravely in their battles set,
And will with all expedience charge on us.'

We have had 'expedient,' in the sense of 'expeditious,' i. 4. 39.

289. *stay*, wait for, await. So Taming of the Shrew, iv. 3. 59:

'The tailor stays thy leisure.'

292. *Imp*, from A. S. *impan*, to graft, is technically used of supplying new feathers in place of broken ones in a falcon's wing. See Massinger, Renegado, 38:

'Strive to imp
New feathers to the broken wings of time.'

Almost the same words recur in the Roman Actor, v. 2, and Great Duke of Florence, i. 1.

293. *broking pawn*, pawn in the hands of brokers. The word 'broker' is always used in a bad sense, equivalent to the French *fripier* and *fripon*. The verb 'to broke' is rare; the participle 'broking' still rarer. The third and fourth quartos by mistake have 'broken.' The first article of accusation against Richard was that he 'wastfully spente the treasure of the realme.' Holinshed, p. 1111, col. 1.

294. *gilt*, spelt 'guilt' in the quartos. Of course no pun is intended here, though Shakespeare has made it frequently elsewhere. The use of the word 'gilt' in this place, meaning not superficial but solid costliness, tends to justify the old reading in Troilus and Cressida, iii. 3. 179:

'And give to dust that is a little gilt
More laud than gilt o'er-dusted,'

where in the second line a plausible suggestion has been made, 'gold' for 'gilt.'

296. *in post*. The third and fourth folios read 'in haste.' Compare 3 Henry VI. i. 2. 48: 'Why comest thou in such post?'

Ib. Ravenspurgh. 'The Duke of Lancaster ... landed aboute the beginning of July in Yorkshire, at a place somtime called Rauenspurre, betwixte Hulle and Bridlington .... Fyrst that came to hym, were the Lords of Lincolneshire, and other Countreys adioyning, as the Lordes Willoughby, Ros, Darcy, and Beaumont.' Holinshed, p. 1105, col. 2. Ravenspurgh, otherwise Ravenspurn, or Ravenser, near Spurn Head, was, in the time of Edward I, the most considerable port on the Humber. In the middle of the fourteenth century the sea did it great mischief. Its merchants afterwards removed to Hull. It is last mentioned by Leland in 1538, and Walsingham implies that it no longer existed even in his time.

297. *faint*, are faint-hearted, want confidence. So St. Luke xviii. 1: 'Men ought always to pray and not to faint' (*μὴ ἐκκακεῖν*). Bacon's Essays, xvi. p. 65: 'Atheists will ever be talking of that their opinion, as if they fainted in it, within themselves.' Compare ii. 2. 32, and 3 Henry VI. i. 4. 48.

298. *be secret*. Compare Two Gentlemen of Verona, iii. 1. 60: 'Wherein thou must be secret,' and Julius Cæsar, ii. 1. 125, 'secret Romans.'

300. *Hold out my horse*, if my horse hold out.

Scene II.

Windsor Castle. The places where the respective scenes take place are never mentioned in the quartos or folios. Pope here gave 'The Court of England,' recent editors 'The Palace.' We have given Windsor Castle, as it appears *from Holinshed that Richard* left his Queen at Windsor when he *went to Ireland. See note, ii. 1. 218.* Windsor was probably chosen for *greater security.*

3. *life-harming*. So the two first quartos. The third and fourth h 'halfe-harming,' the folios 'selfe-harming.'

4. *entertain*. See Merchant of Venice, i. 1. 90:

'And do a wilful stillness entertain.'

Ib. disposition, mood: used here of a temporary frame of mind. Co pare Lear, i. 4. 241:

'Put away
These dispositions, that of late transform you
From what you rightly are.'

See also Hamlet, i. 5. 172:

'To put an antic disposition on.'

The word is also used by Shakespeare in the modern sense of permane character.

10. *ripe*, mature, ready for birth. Compare the use of the word Merchant of Venice, i. 3. 64, 'the ripe wants of my friend.'

12. The Queen's melancholy, for which there is no sufficient cause ap ent, may be compared with that of Antonio at the beginning of the M chant of Venice. In both cases the poet wishes to convey a presentim of approaching disaster.

15. *which shows*, i. e. each of which shows. Pope changed 'shows' an 'is' to 'show' and 'are.'

18. *perspectives*. 'At the right Honorable the Lord Gerards at Gerar Bromley, there are the pictures of Henry the great of France and his Quee both upon the same indented board, which if beheld directly, you only pe ceive a confused piece of work; but if obliquely, of one side you see t king's and on the other the queen's picture.' Plot's Natural History Staffordshire, quoted by Staunton. Compare Twelfth Night, v. 1. 224:

'One face, one voice, one habit, and two persons,
A natural perspective, that is and is not!'

Steevens proposed to change the places of 'rightly' and 'awry' and substitu 'wryly' and 'aright.' In support of this he quotes the following verses Ben Jonson:

'Looke here on Breton's work, the master print,
Where such perfections to the life doe rise:
If they seeme wry, to such as looke asquint,
The fault's not in the object, but their eyes.

For, as one comming with a laterall viewe
Unto a cunning piece-wrought perspective,
Wants facultie to make a censure true:
So with this author's readers will it thrive:

Which, being eyed directly, I divine
His proofe their praise will meete, as in this line.'

But Jonson maintains that Breton's work is not like a perspective, but like true picture; and the passage illustrates Shakespeare's meaning witho throwing any doubt on the text. Compare also Henry V. v. 2. 447: 'Yes, m *lord, you see them* perspectively, the cities turned into a maid.' The wor *'perspective' is* applied to a picture of this kind as being distorted accordi *to the rules of* perspective. It is elsewhere applied to a glass which m

so shaped as to produce optical illusion. Compare All's Well that Ends Well, v. 3. 48:

> 'Contempt his scornful perspective did lend me,
> Which warp'd the line of every other favour.'

= means 'telescope' in Beaumont and Fletcher's Lover's Progress, iii. 6:

> 'Lies hide our sins like nets: like perspectives,
> They draw offences nearer still and greater.'

Bacon, Essay xxvi. p. 104, used 'prospective' in the sense of stereoscope: 'Prospectives, to make superficies to seeme body, that hath depth and bulke.' Kenley takes 'perspective,' in the present passage, to mean the glass and not the picture, but in that case the poet would hardly have said 'gazed *upon*.' Hobbes, in his letter to Davenant, prefixed to the latter's Gondibert, p. 87. ed. 1651, says: 'I beleeve (Sir) you have seen a curious kinde of *perspective*, where he that looks through a short hollow pipe, upon a picture containing divers figures, sees none of those that are there painted, but some one person made up of their parts, conveyed to the eie by the artificial cutting of a glass.'

20. *Distinguish form*, exhibit distinct form.

22. *Find.* Pope altered this unnecessarily to 'Finds.'

25. An Alexandrine. See note on ii. 1. 254.

31, 32. This elaborate conceit was so displeasing to Pope that he put the lines in the margin. Capell altered 'on thinking' to 'in thinking,' and so almost editors read. The meaning is the same. We must take 'though .... think' as a parenthesis, and construe 'so heavy sad as makes me,' &c. The first quarto reads 'As thought,' which cannot be right, unless indeed we make a further alteration and read 'As thought, though thinking.' This would supply a nominative to 'makes,' though its absence is quite consistent with Shakespeare's ordinary grammar.

33. *conceit*, fancy. Sometimes the word means 'an idea,' 'a conception,' but Shakespeare never uses it in the modern sense. See note on iii. 2. 166.

34. *'Tis nothing less*, it is anything but fancy. Compare Bacon, Advancement of Learning, ii. 1. § 3: 'The use of this work, honoured with a precedent in Aristotle, is nothing less than to give contentment to the appetite of curious and vain wits.' So *rien moins* is used in French.

34. *still*, constantly, as in Merchant of Venice, i. 1. 17.

36–38. The sense of this passage, which is rendered obscure by the involved play upon words, appears to be this: my grief is either real and yet has no origin, or it is only mine in reversion, being still as it were in the possession of something which keeps it from manifesting itself.

46. *retired*, withdrawn. Used transitively, as in Lucrece, 303:

> 'Each one by him enforced retires his ward.'

It not unfrequently occurs as a reflexive verb, as in Tempest, v. 1. 310:

> 'And thence retire me to my Milan.'

49. *repeals*, recals. Compare iv. 1. 87:

> 'These differences shall all rest under gage
> Till Norfolk be repeal'd.'

50. *uplifted arms*, taken up or raised in his defence. There is at Hedon

in Yorkshire a cross which is said to have been originally erected at Kil near Ravenspurgh, to commemorate Bolingbroke's landing, which took pl on or about the feast of the Translation of St. Martin, July 4, 1399. Walsingham, Capgrave, Holinshed.

52. *that is worse*, that which is worse, or, what is worse.

53. *his son young Henry Percy.* The reading of the first quarto. T others have 'his young son Henry Percy.' According to Holinshed, p. 11 col. 2, the Earl of Northumberland and his son met Bolingbroke at D caster.

57. *all the rest.* The reading of the first quarto. The other old editi have 'the rest of the,' or, 'the rest of that.' Two of the quartos r 'revolting' for 'revolted.'

58. 'Sir Thomas Percye Earle of Worceter, Lord Steward of the ky house, either being so commaunded by the King, or else vpon displeasure (some write) for that the King had proclaymed his brother the Earle of Nor umberlande Traytor, brake his whyte staffe, which is the representing sig and token of his office, and without delay wente to Duke Henry. When t Kyngs seruauntes of housholde sawe this (for it was done before them a they dispersed themselues, some into one Countrey, and some into an othe Holinshed, p. 1108, col. 1.

59. *broke.* See note on iii. 1. 13.

60. *fled*, i. e. 'are fled' or 'have fled.'

62. The Queen continues the train of thought indicated in lines 1 and 36.

63. *beir*, offspring, not the inheritor. So Shakespeare uses the word i the dedication of Venus and Adonis: 'But if the first heir of my invention prove deformed, I shall be sorry it had so noble a god-father.'

64. *prodigy*, a monstrous birth, or a birth heralded by supernatural signs. See 3 Henry VI. i. 4. 75:

'And where's that valiant crook-back prodigy?'

So also 'prodigious,' Richard III. i. 2. 22.

71. *dissolve*, loosen. So Merry Wives of Windsor, v. 5. 237:

'The truth is, she and I, long since contracted,
Are now so sure that nothing can dissolve us.'

72. *lingers*, causes to linger. So Midsummer Night's Dream, i. 1. 4: 'She lingers my desires.'

74. With his mail gorget on.

75. *careful*, anxious. Compare Richard III. i. 3. 83:

'By Him that raised me to this careful height.'

90. See note on i. 2. 66. The death of the Duchess of Gloucester is not mentioned by Holinshed till some time after these events. After speaking of the death of Thomas Mowbray, Duke of Norfolk, in 1399, he says, 'The same yeare deceassed the duches of Glocester, through sorrow as was thought, which she conceyued for the losse of hir sonne and heyre the Lorde Humfrey, who being sent for forth of Ireland (as before ye haue heard) was *taken with the* pestilence, and died by the way.' (p. 1125, col. 2.)

101. So my untruth, &c. Provided no treason of mine had provoked *him to it.*

my brother's, i. e. Gloucester's.
no is misprinted 'two' in the second, third, and fourth quartos, and in the folios. To make the metre smooth we might either omit or place 'what' as an exclamation in a line by itself, as 'Well' and lines 135 and 141, reading 'Ireland' as a trisyllable.
11. The metre of these lines is very irregular, and various attempts n made to correct it. Of these we have adopted Steevens's emend- hrust disorderly' for 'disorderly thrust.' Perhaps the rest of the is far as line 120 inclusive, might be printed as prose.
115. *bids.* See note on ii. 1. 258.
At six and seven, in confusion. Compare Bacon, Considerations a War with Spain (Works, v. 279, ed. Montagu): 'Thirdly, in sate in the see of Rome a fierce thundering friar, that would set and seven; or at six and five, if you allude to his name'—referring Sixtus the Fifth.
sits. See note on ii. 1. 265.
r Ireland. So the early quartos. The folios read 'to go to Ireland.'
unpossible. So the earlier quartos. The folios have 'impossible.' apable' is used for 'incapable.' We have also 'unreverent,' ii. 1. e note on Merchant of Venice, iv. 1. 5.
'hose love not, i. e. those who love not. Compare ii. 1. 173.
so do we, i. e. stand condemned.
presages, as a noun, only occurs in two other metrical passages in are, and then with the accent on the first syllable. Compare King . 28:

'And sullen presage of your own decay.'

in King John, iii. 4. 158:

'Abortives, presages, and tongues of heaven.'

I fear me, used frequently as a reflexive verb. Compare Two en of Verona, ii. 7. 67:

'I fear me, he will scarce be pleased withal.'

Scene III.

ews ... makes. Rowe altered these words to 'draw' and 'make,' iance with modern rules of grammar. Though there can be no at many inaccuracies found in the oldest editions of Shakespeare o the transcriber or printer, yet this particular inaccuracy, if such it s so frequently that it must be attributed to the author himself. It t a construction which the Greeks called a σχῆμα πρὸς τὸ σημαι-

These wild hills and rough ways blend, as it were, into one idea eaker's mind, and he proceeds as if he had said 'journeying over s and ways,' &c. Compare note on ii. 1. 258.
ectable. In words ending in 'able' of more than three syllables, the accent frequently falls upon the last syllable but three. So in King 4. 29:

'*And I will kiss thy* detestable bones,'

lanus, iv. 7. 51:

'*And power unto* itself most commendable.'

Compare Hamlet, i. 2. 87. But Shakespeare uses 'commendable' ; the principal accent on the antepenultimate as in Merchant of Ve iii. 'Detestable' is always accented as in the passage from Ki 'Delectable' only occurs in prose passages elsewhere.

9. *Cotswold*, famous for its coursing meetings in Shakespeare Merry Wives of Windsor, i. 1. 92. The word is spelt Cotsha quartos, Cotshold in the folios. 'Will Squele a Cotswold man' tioned, 2 Henry IV. iii. 2. 18, where the quartos spell the word ' the folios 'Cotsal.'

10. According to Holinshed, Ross and Willoughby accompanie broke to Berkeley.

12. *process*, long course. Compare Henry VIII. ii. 4. 38:

'In the course
And process of this time.'

The word seems always to be used as connoting 'tediousness' an ness,' an idea perhaps suggested by its legal signification, for v Love's Labour's Lost, v. 2. 753:

'That which long process could not arbitrate.'

15. *to joy*. This verb is again used intransitively, v. 3. 95; tra v. 6. 26. See the note on the latter passage.

20. This and the following lines are metrically irregular. Shal language often hovers uncertainly between prose and verse.

27. See ii. 2. 58.

29. Steevens considered 'together' as an interpolation. But, as seen, the metrical redundancies and deficiencies of this play are so that we are not justified in altering the text to mend the line.

30. 'For that the King had proclaymed his brother the Earle of N berlande Traytor.' Holinshed, p. 1108, col. 1.

33. *over*. Pope read 'o'er,' for the metre.

42. *tender*. This word is used carelessly, the author forgetting had used 'tender' the verb in the previous line. Even Shakespe scarcely have meant a pun here. There is however in Cymbeline, i one of the same kind:

'Why tender'st thou that paper to me with
A look untender?'

Ib. raw, crude, unmatured. Compare Merchant of Venice, iii. 4. thousand raw tricks.'

Ib. Henry Percy, according to Collins (*Peerage*), was born in 13 father was married July 12, 1358. But Shakespeare, both in this and in 1 Hen. IV. i. 1. 86–90, iii. 2. 103, 112, represents him younger, and of the same age as Prince Hal who was born about 13

55. 'With the Duke of Yorke were the Byshope of Norwiche, Barkeley, the Lord Seymour, and other.' Holinshed, p. 1106, Thomas, fifth Baron Berkeley, was summoned to parliament for time on the 16th of July, 1381, for the last on the 3rd of Sept. 141

Ib. Seymour. Richard de St. Maur, fifth Baron of that surna *1355, summoned* to parliament from Aug. 26, 1380, to Oct. ; *died 1401.*

61. unfelt, n[illegible] panied by any palpable proofs, expressed or

61. *treasury* is the antecedent to 'which.'

70. 'I only answer to the title of Lancaster.' Malone thinks the meaning is 'I answer that your message is not to Hereford but to Lancaster.' This seems farfetched.

75. *title.* Capell proposed 'tittle.' Probably a play upon the words is intended.

77. The first quarto alone gives the reading of the text 'gratious regent.' The second quarto omitted 'regent' and read 'the most ghorious of this land.' The later quartos and folios read 'the most glorious of this land.' Hanmer patched the verse by introducing '*all* this land' and it was not till Capell that any editor restored the true text.

78. *absent time* is a very singular way of expressing the meaning which the context requires, 'the king's absence.' Theobald proposed to read 'absent king,' a facile but not quite satisfactory emendation. He did not introduce it into his own text. We have something like a parallel to the passage as it stands in Othello, iii. 4. 174: 'Lovers' absent hours,' i. e. the hour of lovers' absence. So the 'absent time' is the time of absence, and the idea of 'king' is suggested by the preceding 'regent.'

Ib. prick. See ii. 1. 207.

80. *self-born*, indigenous, home-sprung. The only other place in which Shakespeare uses this compound is Winter's Tale, iv. 1. 8. The quartos and earlier folios all spell 'borne,' but the distinction between 'born' and 'borne' is more modern. 'Self-born' (to adopt the present distinction) gives, we think, a better sense than 'self-borne;' though some editors, including Delius, prefer the latter. 'Self-born' is a pendant to 'native.' In all wars, civil or not, arms are 'self-borne.'

81. Enter York, attended. According to Holinshed (p. 1106, col. 1) this interview took place in the church outside Berkeley Castle, on the Sunday after the feast of St. James, which that year fell on a Friday. It was therefore on 27th July, 1399.

84. *deceiveable*, deceptive, treacherous. So in Twelfth Night, iv. 3. 21:

'There's something in't
That is deceiveable.'

87. *grace me no grace, nor uncle me no uncle.* Compare Romeo and Juliet, iii. 5. 153:

'Thank me no thankings, nor proud me no prouds.'

The folios omit the words 'no uncle.'

91. *a dust*, i. e. a particle of dust. See King John, iv. 1. 93:

'A grain, a dust, a gnat, a wandering hair.'

92. *But then more 'why?'* But then I have more questions to ask. This is the reading of the first quarto. Other readings are 'more than why,' 'more then why.'

94. *pale-faced villages.* The epithet 'pale-faced' is used proleptically, the paleness following upon the fright.

95. *despised arms*, arms despicable because paraded in a bad cause and among an unresisting people. So below, l. 109, 'detested' for 'detestable;' and 'unavoided' for 'unavoidable' in ii. 1. 268. It has been proposed to read *'despightful,' 'disposed,' 'despited,'* 'despoiling,' and 'displayed;' but '*devised' is required as antithetical* to 'ostentation.'

99, &c. This passage bears considerable resemblance to the spee Nestor in Hom. Il. vii. 157, but, as Chapman's translation was not pub till 1598, it is not probable that Shakespeare had seen it when he this play. Hall's translation of Homer was, however, published in 15

100. It does not appear that Shakespeare had any historical authori this statement. No such incident is recorded of the battle of Navarr which the Black Prince and John of Gaunt were present in 1367. J Gaunt was not with the Prince at Poitiers in 1356, nor did the accompany him in his expedition to France in 1372; and there is no m of the Duke of York on any of these occasions.

101. *should*, used where we should now employ 'would.' See Me of Venice, i. 2. 100: 'You should refuse to perform your father's will, should refuse to accept him.' See also line 127 of the present scen note on iv. 1. 232, 233.

104. *chastise*, accented on the first syllable, as is always the c Shakespeare, except perhaps in The Tempest, v. 1. 263:

'I am afraid
He will chastise me.'

107. *On what condition*. Johnson proposed to read '*In* what cond with a view to the next line. Shakespeare frequently uses 'condition the preposition 'on' or 'upon.' as indeed we do still. York, in his repeats the word 'condition' in a different sense, the usual modern Bolingbroke asks: 'What express compact or natural law have I brok

109. *detested*, equivalent to 'detestable.' See ii. 1. 268.

112. *in braving arms*, in arms ostentatiously defiant. The same recurs in line 143. Compare All's Well that Ends Well, i. 2. 3: 'A b war.'

114. *for Lancaster*, in the character of Lancaster. Compare the directions in Love's Labour's Lost, v. 2. 549, 564: 'Enter Costar Pompey,' 'Enter Sir Nathaniel, for Alexander.'

116. *indifferent*, impartial. See Henry VIII. ii. 4. 17: 'No judg different,' and 'indifferently minister justice' in the Liturgy.

120. *rights and royalties*. See ii. 1. 190.

122. *unthrifts*. See Timon of Athens, iv. 3. 311, and Merchant of V v. 1. 16, where the word occurs as an adjective. This is the only p of Shakespeare in which it occurs as a substantive.

127. *should*. See line 103.

128. The metaphor here is from stag-hunting. Cotgrave, s. v. A says: 'A stag is sayd, "Rendre les abbois," when wearie of running he vpon the hounds, and holds them at, or puts them to, a bay.'

129, 130. Compare ii. 1. 202–204, and the notes.

136. *free*, unimpeachable, direct.

138. *it stands your grace upon*, it is incumbent on your grace. Richard III. iv. 2. 59:

'It stands me much upon,
To stop all hopes whose growth may damage me.'

143, 146. in this kind, in this manner of proceeding. In Midsu *Night's Dream*, i. 1. 54, it means 'in this manner of looking at the q '*from this point of view*.'

154. *ill left*, left by the king with an insufficient force.

156. *attach*, arrest. See 2 Henry IV. iv. 2. 109:

'Of capital treason I attach you both.'

159. Pope, for the metre's sake, read 'So, farewell.'

160. *in*, for 'into.' See Richard III. i. 2. 261:

'But first I'll turn yon fellow in his grave.'

164. *Bristol*, written, as usual, 'Bristow' in the old editions and in Holinshed.

165. Bagot is not mentioned by Holinshed as one of those who took refuge at Bristol. He had previously gone to Chester, and thence went to join the king in Ireland. (p. 1105, col. 2.)

Ib. complices, accomplices. See iii. 1. 43.

168. An Alexandrine. See ii. 1. 254.

171. Compare Love's Labour's Lost, v. 2. 28: 'Past cure is still past care.'

Scene IV.

Enter Salisbury. John Montacute, third Earl of Salisbury of that surname, son of Sir John de Montacute, one of the heroes of Crecy, succeeded his uncle, one of the original Knights of the Garter. He was beheaded by the townsmen of Cirencester in 1400. See v. 6. 8. His son was restored to the forfeited honours of his house, and is the Earl of Salisbury introduced in Shakespeare's Henry V.

1 sqq. Holinshed says that 40,000 men assembled at Conway and stayed fourteen days, but dispersed on a false rumour of the king's death. (p. 1107, col. 1.)

6. Pope changed 'confidence' to 'trust,' in order to get rid of the Alexandrine.

8. 'In this yeare in a manner throughout all the realme of England, old baie trees withered, and afterwards, contrarie to all mens thinking, grew greene againe, a strange sight, and supposed to import some vnknowne euent.' Holinshed, p. 496, col. 2, ed. 2. Suetonius mentions the withering of a grove of laurel at the imperial villa 'ad Gallinas,' seven miles from Rome, just before the death of Nero.

12. *ruffians*. Florio translates the Italian *roffiano* 'a ruffin, a swagrer, a swashbuckler.'

14. *to enjoy*, i. e. in hope to enjoy. Capell, in order to complete the sense, proposed to read 'rape' for 'leap' in line 12, but this would spoil the antithesis to 'look sad.'

15. *signs*. Shakespeare frequently mentions such signs as portending public calamities, especially the death of princes, or accompanying the birth of great men. See Hamlet, i. 1. 113 sqq.; Julius Cæsar, i. 3. 1 sqq.; King Lear, i. 2. 112 sqq.; 1 Henry IV. iii. 1. 13 sqq.; and 3 Henry VI. v. 6. 44.

Ib. All the old editions, except the first quarto, omit 'or fall.' Hanmer completed the line by reading 'These boding signs.'

22. *Witnessing*, giving token of. Compare Much Ado About Nothing. iv. 1. 39:

'Comes *not that blood* as modest evidence
To witness simple virtue?'

24. *crossly to thy good*, thwarting thy prosperity.

ACT III.

Scene I.

'The morow after, the foresayd Dukes with their power, wente towa Bristow, where at their comming, they shewed themselues before the to and Castell, beeing an huge multitude of people. There were enclosed wi the Castell, the Lord Wil. Scrope Erle of Wilshire, and Treasore Englande, sir Henry Greene, and Sir John Busshy knightes, who prepare make resistance, but when it would not preuayle, they were taken, brought forth bound as prisoners into the Campe, before the Duk Lancaster.' Holinshed, p. 1106, col. 2. They were tried and beheade next day.

3. *part your bodies*, quit your bodies. 'Part' is not used elsewher Shakespeare in this sense as a transitive verb.

4. *urging*, laying stress upon, bringing forward. Compare Richar iii. 5. 80:

'Moreover, urge his hateful luxury.'

10. *unhappied*. This participle is not found in any other passage o author. Compare 'undeaf,' ii. 1. 16.

Ib. clean, quite, completely. Compare 2 Henry IV. i. 2. 110: 'Th not clean past your youth.'

11. *in manner*, more commonly 'in *a* manner.' 'You have made a of divorce.' The Queen was only nine years old, and the former C had died five years before, so that there is no authority for the cl which Shakespeare puts into Bolingbroke's mouth.

13. *Broke*, broken, interrupted. Used as a participle also ii. 2 Similarly we have 'spoke,' 'rode,' 'wrote,' 'took,' 'shook,' used as ticiples, for 'spoken,' 'ridden,' 'written,' 'taken,' 'shaken,' &c.

20. It has been suggested that we should read 'climes' for 'clouds; there is no need of change. The conceit is more easily understood paraphrased. Compare Romeo and Juliet, i. 1. 139:

'With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs.'

22. *signories*. Compare iv. 1. 89. Cowel says: 'Seigniory, Domi is borrowed from the French Seigneurie, ... and signifies with us a M or Lordship.' Interpreter, s. v.

23. *Dispark'd*. Cotgrave translates the French *desclorre*, 'to disp vnclose; disinclose, pull downe hedges, or inclosures.' Cowel (Interpreter 'Park') quotes Manwood's Forest Laws, defining Park to be 'a plac privilege for wild beasts of venery, and also for other wild beasts tha beasts of the forest, and of the chase.' It 'differs from a chase, or wa in that it must be inclosed, and may not lie open.'

24. *my housebold coat*, the arms of my family blazoned in the pa glass. Mr. French informs us that, as Duke of Lancaster, the arms he were: 'Quarterly, France ancient and England, with a label of five p *three dexter* ermine for Britany, and the two sinister charged s-de-lis.'

25. *imprese*, a device with motto. Florio translates *impresa*, 'an impresse, a word, a mot or embleme.' Bacon's Advancement of Learning, ii. 16. § 3: 'For as to hieroglyphics .... they are but as continued impreses and emblems.' The word is spelt 'impreese' in the three first quartos, 'impresse' or 'impress' in the later editions. Bacon spells it 'imprease;' Camden, 'imprese.' Camden says in his 'Remaines,' published 1605, p. 158: 'An Imprese (as the Italians call it) is a devise in picture with his motte, or Word, borne by noble and learned personages, to notifie some particular conceit of their owne.' Again, in p. 162, he tells us: 'King Henry the fourth (as it is in Maister *Garters* booke) vsed onely a Fox tayle pendent, following Lysanders advise, if the Lions skin were too short, to peece it out with a Foxes case.' The motto was 'Souveraine.' Sir Samuel Meyrick suggested that the initial letter of this word was the origin of the symbol repeated on the collar of SS., a decoration first worn in Henry the Fourth's time. See Planché's History of British Costume, p. 175. Henry had adopted this motto of happy augury while still Earl of Derby. It is frequently repeated on his tomb at Canterbury.

29. *the death*. Observe the article which, according to modern usage, is redundant, though we preserve it in the phrase 'Die the death.' Compare Much Ado About Nothing, i. 3. 72: 'To the death, my lord.' So in Psalm lxiii. 4, Prayer Book version, 'the life' for 'life.'

Ib. Pope omitted 'over.'

32. *Lords, farewell*. These words are omitted in the folios.

38. *commends*, compliments, commendations, See iii. 3. 126. So we have 'laments' for lamentations, iv. 1. 296; 'depart' for departure, 3 Henry VI. ii. 1. 110.

41. Letters fully expressing your kindly feeling towards her. 'At large' occurs again, v. 6. 10.

42. *lords*. Pope read 'my lords,' for the metre.

43. Owen Glendower, of Conway, the same who appears in 1 Henry IV, was in attendance upon Richard 'as his beloved squire and minstrel.' He escaped from Flint when Richard was taken. The expedition against 'the said Owen and his unruly complices' (words used by Holinshed, p. 1132) was really not undertaken by Henry till the second year of his reign. Holinshed speaks of 'the Welshmen and their Captain,' meaning Glendower.

44. *after*, afterwards.

Scene II.

The Bishop of Carlisle was Thomas Merks, who had been a Benedictine monk of Westminster, consecrated Bishop in 1397. See note on v. 6. 22.

1. The King landed at Barkloughly ('Barclowlie' or 'Barclowly' as Holinshed spells it) about July 25, and remained in the castle 'awhyle.' Holinshed is the only authority for this name. It is undoubtedly an error of the copyist or printer for 'Hertlowli,' the form in which it appears in Hearne's edition of the *life of Richard* II. by a monk of Evesham. Of the *two MSS. of this life in the British* Museum, one (Cotton. MS. Tib. C. ix) *reads 'Hertlowli,' the other* (Cotton. MS. Claud. B. ix) 'Hertlow,' which

Mr. Williams, the editor of the French Chronicle quoted at the beginning of Act iii. Scene 4, identifies with Harlech in North Wales. In another letter quoted by Mr. Williams in his Appendix C, the name of Harlech appears in the form 'Hardleigh.' Fabian and Stow say that Richard landed at Milford Haven, and according to the French chronicler it was at Pembroke; but, as his object was to join Salisbury at Conway, he would naturally have made for a more northern port.

2. *my lord.* Pope reads 'my good lord,' and omits 'your' in the next line.

8. *a long-parted mother with her child*, i. e. a mother long-parted from her child. For instances of the participle, or adjective, separated by the noun from the preposition which it governs, see All's Well that Ends Well, iii. 4. 30:

'To this unworthy husband of his wife;'

and Timon of Athens, iv. 2. 13:

'A dedicated beggar to the air.'

See also in this play, iii. 1. 9, and Sidney Walker's Critical Examination, i. p. 160. In this passage it is not necessary to change 'with' to 'from,' as Capell proposed. 'To part with' is a common construction.

13, 15. Notice the change from 'his' to 'their.'

21. *double tongue*, forked tongue. See Midsummer Night's Dream, ii. 2. 9:

'You spotted snakes with double tongue.'

Ib. mortal, deadly. See Romeo and Juliet, v. 1. 66: 'Such mortal drug I have.'

23. *conjuration*, as we should say 'adjuration.' Compare Henry V. i. 2. 29:

'Under this conjuration speak, my lord.'

25. *native*, natural, king by right of birth; not 'born in the country.' Shakespeare would remember that Richard was born at Bordeaux.

29–32. These four lines are omitted in the folios. In line 29 Pope first changed 'heavens yield' to 'heaven yields,' probably rightly, as 'heaven' is used twice immediately after.

34. *security*, carelessness. See Macbeth, iii. 5. 32:

'Security
Is mortals' chiefest enemy.'

Compare ii. 1. 266 of this play.

35. *power*. So the quartos. The folios have 'friends.'

36. *Discomfortable*. This word is only used in this one place by Shakespeare.

37, 38. *is hid . . . world*. Malone proposed, unnecessarily, to read:

'that lights
The lower world, is hid behind the globe.'

39. *range*, walk in search of game, or prey. Julius Cæsar, ii. 1. 118:

'So let high-sighted tyranny range on.'

40. *boldly*. This is Collier's conjecture first introduced into the text by Dyce. The first quarto has 'bouldy,' the second 'bloudy,' the rest 'bloodie' or 'bloody.'

balm, the consecrated oil. See iv. 1. 207, and note. So Henry V. 277:

'*Tis* not the balm, the sceptre and the ball.'

68. *press'd*, impressed, enlisted. So 1 Henry IV. iv. 2. 16: 'I press me none but good householders.'

69. *shrewd*, sharp. See Hamlet, i. 4. 1: 'The air bites shrewdly.'

74. *near*, in this place an abbreviation for 'nearer.' See v. 1. 88:

'Better far off than near, be ne'er the near;'

and Macbeth ii. 3. 146:

'The near in blood
The nearer bloody.'

Or 'far' for 'farther,' Winter's Tale, iv. 4. 442: 'Far than Deucalion off.'

76. *twelve thousand*. Forty thousand according to Holinshed.

79. *dead*. See 2 Henry IV. i. 1. 71: 'So dull, so dead in look.'

84. *coward*. So the quartos. The folios have 'sluggard.'

85. *twenty*. So the quartos. The folios read 'forty.' The alteration was probably made in order to surpass by a rhetorical climax the twenty-thousand mentioned before, l. 76.

90. Pope, a determined enemy of Alexandrines, cut out 'enough.'

Ib. Enter Scroop. Sir Stephen Scroop, of Masham, son and heir of Henry first Baron Scroop, and elder brother of William, Earl of Wiltshire. He became famous as a soldier in his father's lifetime, and continued to be called Sir Stephen even after he succeeded to his father's barony in 1392. Holinshed calls him at this time 'Sir Stephen Scrope,' p. 1107, col. 2.

92. *deliver*. See iii. 3. 34. So Twelfth Night, i. 5. 222: 'Sure, you have some hideous matter to deliver when the courtesy of it is so fearful.'

94. The worst which thou canst unfold is worldly loss.

112. *white-beards*, white-bearded men.

Ib. thin and hairless scalps, scalps which have thin hair or none. See Timon of Athens, iv. 3. 144:

'Thatch your poor thin roofs
With burthens of the dead.'

and Midsummer Night's Dream, ii. 1. 109:

'Old Hiems' thin and icy crown.'

114. *female joints*, joints weak as those of women.

116. *beadsmen*, old pensioners, so called because they were bound to pray for those by whose alms they were supported. See Two Gentlemen of Verona, i. 1. 18:

'I will be thy beadsman, Valentine.'

117, *double-fatal*, i. e. doubly fatal. 'Called so, because the leaves of the yew are poison, and the wood is employed for instruments of death.' Warburton. The word 'yew' is spelt 'ewe' and 'eugh' in the old editions, and misprinted 'woe' in the third and fourth quartos.

118. *manage*. See 2 Henry IV. iii. 2. 292: 'Come, manage me your caliver.' The word occurs again in the same scene, line 301.

122. *Where is Bagot?* According to Holinshed, Bagot escaped to Chester and thence to Ireland. Others say he fled from Bristol. In consequence of this, and because the king shortly after denounces 'three Judases,' not 'four,' Theobald read 'Where is he got?'

128. There is the same play on the word 'peace' in Macbeth, iv. 3. 178, 179:

'*Macd.* *The tyrant has* not batter'd at their peace?
Ross. *No; they were* well at peace when I did leave 'em.'

135. *bis*, used, as frequently, where we should say 'its.' Compare iii. 3. 34.

Ib. property, nature, quality, or natural attribute. So in the Liturgy: 'O God, whose nature and property is ever to have mercy and to forgive.'

140. *graved*, buried. The verb 'to grave' is not used by Shakespeare elsewhere exactly in this sense. We have however in Timon of Athens, iv. 3. 166, 'Ditches grave you all!'

143. *power*, forces. See ii. 2. 46, iii. 2. 212. More usual in the plural, as in King John, v. 1. 32:

'London hath received,
Like a kind host, the Dauphin and his powers.'

153. *model*. Here used as were *modelle* and *module* in French, for 'mould,' 'pattern.' Compare Hamlet, v. 2. 50:

'I had my father's signet in my purse,
Which was the model of that Danish seal.'

And Henry V. ii. Prologue 16:

'O England! model to thy inward greatness.'

The image was suggested in this place to the author by the raised earth over graves, which appears to mark the length and breadth of the body beneath. Compare iii. 4. 42.

156. Possibly Shakespeare had in his mind Lydgate's Fall of Princes translated from the Italian of Boccaccio.

158. *the ghosts they have deposed*, the ghosts of those whom they have deposed. As the word 'deposed' occurs in the previous line, Pope altered it to 'the ghosts they dispossess'd,' and Sidney Walker proposes 'the ghosts they have depriv'd.' Compare As You Like It, ii. 4. 79.

161. *rounds*, encircles. See Midsummer Night's Dream, iv. 1. 56:

'For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers.'

Ib. Douce suggests that this image was suggested to Shakespeare by the seventh print in the Imagines Mortis (attributed to Holbein, but without authority). There a king is represented sitting on his throne, sword in hand, with courtiers round him, while from his crown rises a grinning skeleton.

162. *antic*. Compare 1 Henry VI. iv. 7. 18:

'Thou antic Death, which laugh'st us here to scorn.'

163. *Scoffing his state*. We rarely find 'scoff' used thus, as a transitive verb. Todd gives an instance from Glanvil's sermons: 'To scoff religion is ridiculously proud and immodest.'

164. *a breath*. Compare King John, iii. 4. 134: 'One quiet breath of rest;' and Henry V. ii. 4. 146:

'A night is but small breath and little pause
To answer matters of this consequence.'

166. *self* is used by Shakespeare as an adjective, as in Twelfth Night, i. 1. 39: 'One self king,' so that he felt no awkwardness in separating it from *the substantive* whose sense it modifies, by a second epithet. 'Conceit' by *itself, as we have* said, ii. 2. 33, is not found in the modern sense.

168, 169. humour'd thus Comes. Though the commentators are all silent *on this passage*, the construction is by no means clear. Are we to take

word 'humour'd' as a case absolute, the subject being 'the king,' and the sense 'after the king has been thus indulged in his caprices, Death comes,' or is Death the subject, and the sense, 'Death, having thus amused his humour, comes?' We incline to the former interpretation as being more agreeable to the common usage of the verb 'to humour,' though the grammatical structure of the sentence is more difficult than it would be according to the latter.

174. *mistook*, mistaken. See note on iii. 1. 13.

175. *with bread.* Pope, intolerant of deviations from ordinary usage, wrote 'on bread.' 'Live with' is equivalent to 'is fed with.' Compare 1 Henry IV. iii. 1. 162:

> 'I had rather live
> With cheese and garlic in a windmill, far,
> Than feed on cates and have him talk to me.'

175, 176. These lines as they stand, are defective. Something has, doubtless, dropped out. Perhaps the best suggestion is that of Sidney Walker:

> 'I live with bread like you, feel want, taste grief,
> Need friends, *fear enemies;* subjected thus,' &c.

178. *ne'er sit and wail their woes.* For this, the reading of the early quartos, the folios have 'ne'er wail their present woes.'

179. *presently*, immediately, at once.

183. *to fight*, that is, to you if you fight.

184. Johnson paraphrases this verse: 'To die fighting is to return the evil that we suffer, to destroy the destroyers.'

185. *Where*, whereas. Compare Love's Labour's Lost, ii. 1. 103:

> 'Were my lord so, his ignorance were wise,
> Where now his knowledge must prove ignorance.'

Ib. fearing dying, that is, to die fearing.

203. *party.* So the early quartos. The folios read 'faction.'

204, 205. *forth Of*, out of, away from. Compare Tempest, v. 1. 160:

> 'I am Prospero, and that very duke
> Which was thrust forth of Milan.'

212. *To ear*, that is, to plough, till. 'Ear' is from the A.S. *erian*, which is connected with the Lat. *arare* and the Greek ἀρόω, ἄρουρα, ἄροτρον. Compare Deut. xxi. 4: 'A rough valley, which is neither eared nor sown.'

Ib. that hath. Delius suggests that we should read 'that have,' making 'them' the antecedent. As the text stands, 'hath' refers to 'land.' Serving a master who cannot hope to prosper is like ploughing land which will yield no crop.

Scene III.

1. As the authority for this scene read Holinshed, p. 1109, col. 2, quoted in the Preface. Shakespeare however represents the castle as being held by *Richard, while, according to Holinshed,* Flint Castle was surrendered to *Northumberland.*

10. *mistakes.* To remedy the defective metre Rowe read 'mistakes m Delius 'mistaketh.'

12. *Would you.* The third and fourth quartos read 'Should you.'

13. *to shorten you*, i. e. as to shorten you.

14. *taking so the head*, presuming so much as unceremoniously to depo the king of his title.

32. *ribs.* Compare King John, ii. 1. 384:

'The flinty ribs of this contemptuous city.'

33. *parley.* The early quartos spell this 'parlee;' the folios read 'parl Shakespeare uses both 'parley' and 'parle' indifferently.

34. *bis*, its, as in iii. 2. 135.

Ib. deliver, announce, proclaim. See iii. 2. 92.

52. *tatter'd.* So the folios. The first and second quartos have 'tottered' the third and fourth 'tattered.' With 'tatter'd' as applied to stone wa compare 2 Henry IV. Ind. 35:

'Worm-eaten hold of ragged stone.'

Boswell, reading 'totter'd,' supposes it is used in the sense of 'tottering.' I King John, v. 5. 7, Malone reads,

'And wound our tattering colours clearly up,'

where the folios have 'tott'ring,' and Pope 'tatter'd.'

53. *perused*, reviewed, clearly observed. Compare 2 Henry IV. iv. 2. 94

'Let our trains
March by us, that we may peruse the men
We should have coped withal.'

And Hamlet, iv. 7. 137: 'Will not peruse the foils.'

56. *shock.* So the first quarto. The other old copies read 'smoke' wi variable spelling.

57. *cheeks of heaven.* Compare Tempest, i. 2. 4:

'The sea, mounting to the welkin's cheek.'

61. The raised platform at the back of the stage is supposed to repres Flint Castle. Bolingbroke and his forces march past in front of the sta while Northumberland advances to the foot of the walls.

62-67. Hanmer and Warburton assign these six lines to York, and N Dyce conjectures that they should be given to Percy.

81. *profane*, commit sacrilege.

83. *Have torn their souls by turning them from us*, i. e. have incurred t guilt of perjury by transferring their allegiance. The word 'torn' would r have been used but for the jingle 'torn,' 'turning,' in which the point of t phrase, such as it is, consists.

89. *That lift.* The antecedent to 'that' is 'you,' implied in 'your' in t preceding line.

90. *threat*, threaten, menace. So Richard III. v. 3. 205:

'And every one did threat
To-morrow's vengeance on the head of Richard;'

and Antony and Cleopatra, iii. 5. 19:

'*And* threats the throat of that his officer
That murder'd Pompey.'

91. *yond*, the reading of the folios. The early quartos have 'yon.'

sake of uniformity we use 'yond' for the adverb and 'yon' for the adive, although this distinction is not always maintained in the old editions.

94. *purple*, blood-stained. Compare Julius Cæsar, iii. 1. 158:

'Now, whilst your purpled hands do reek and smoke.'

96. *testament*, will. The word is always used in this sense by Shakespeare. in Timon of Athens, v. 1. 30: 'Performance is a kind of will or testaat, which argues a great sickness in his judgement that makes it.'

97. *the flower of England's face*, the blooming surface of the land. evens quotes from Sidney's Arcadia, p. 240, ed. 1633: 'The sweet and utiful flower of her face.' The expression is parallel to 'complexion' in next line.

98. *maid-pale*. Compare 1 Henry VI. ii. 4. 47:

'I pluck this pale and maiden blossom here.'

Ib. Malone proposed to invert the position of the words 'face' and ace,' reading 'peace' in line 97, 'face' in 98.

102. *civil and uncivil*. 'Civil' is here used in the sense in which we still ' 'civil war;' 'uncivil' has a stronger meaning than the modern one. mpare Two Gentlemen of Verona, v. 4. 17:

'Yet I have much to do
To keep them from uncivil outrages.'

105. The tomb of Edward III, of all those in Westminster Abbey, is the st mentioned in our literature, namely in this passage. See Stanley, emorials of Westminster Abbey, p. 140.

109. John of Gaunt was buried in St. Paul's, on the north side of the high ar. Holinshed, p. 1102, col. 1.

113. *royalties*. See ii. 1. 190.

114. *Enfranchisement*, restoration to his full rights as a free Englishman. this sense Bolingbroke's personal 'enfranchisement' would include the nfranchisement' of his property which had been seized by the king; in olinshed's words, restitution of his person, lands, and heritage. Compare te on ii. 1. 204.

115. *party*, as we should say 'part.'

116. *commend*, commit. See King John, v. 2. 56:

'Commend these waters to those baby eyes
That never saw the giant world enraged.'

117. *barbed*, a corruption of 'barded,' i. e. equipped in armour, said only of horse. Cotgrave gives the French *barder*, 'to barbe, or trap, horses,' and *rdes*, 'barbes, or trappings, for horses of seruice, or of shew.' Compare ichard III. i. 1. 10:

'Instead of mounting barbed steeds;'

d for 'barbes' see Spenser, F. Q. ii. 2. 11:

'He left his loftie steed with golden sell,
And goodly gorgeous barbes.'

121. *returns*, returns answer. See i. 3. 122.

126. *commends*. See iii. 1. 38. Here Northumberland comes to the ont of the *stage, and in dumb show* reports to Bolingbroke, while Richard *verses aloud with Aumerle.*

136. *sooth is evidently here* used by Shakespeare as if it were connected

with the verb 'to soothe,' and meant 'sweetness, flattery.' He ... 'soothers' in the sense of flatterers in 1 Henry IV. iv. 1. 7:

'I cannot flatter; I do defy
The tongues of soothers.'

In Pericles 'sooth' is used in the same sense as here, i. 2. 44:

'When Signior Sooth here does proclaim a peace,
He flatters you, makes war upon your life.'

'Sooth,' in its proper sense, means 'truth,' or 'true,' being used both as substantive and adjective.

137. *lesser*. See ii. 1. 95. So we have 'worser' in Tempest, iv. 1. ... 'Our worser genius.'

149. *My gay apparel*. 'Hee was in his tyme exceeding sumptuous ... apparrell, in so muche, as hee had one coate, whiche he caused to be ma... for him of golde and stone, valued at 30000. markes.' Holinshed, p. 111... col. 2. The extravagance of his courtiers in dress is mentioned p. 111... col. 1.

156. *trade*. 'The proper meaning of the word is a trodden way, ... beaten path or course, and thence metaphorically a way of life. A "trade... man" is one who followed a special way of life in opposition to th... husbandmen who constituted the great bulk of the community. The "trad... winds" are winds which hold a certain trade or course.' Wedgwood, Dictionary of English Etymology, s. v. Compare Henry VIII. v. 1. 36:

'Stands in the gap and trade of moe preferments.'

Theobald, on Warburton's suggestion, changed 'trade' in our passage to 'tread,' without authority or necessity.

162. *lodge*, lay. Compare Macbeth, iv. 1. 55:

'Though bladed corn be lodged;'

and 2 Henry VI. iii. 2. 176:

'Like to the summer's corn by tempest lodged.'

167. *fretted*, eaten, worn. Compare King Lear, i. 4. 307:

'With cadent tears fret channels in her cheeks.'

168. *there lies*. With 'there' the verb is frequently singular, even though a plural nominative follows, as *il y a* in French.

169. *digg'd*, i. e. 'who digged.' Compare Pericles, i. 2. 39:

'For flattery is the bellows blows up sin.'

'There lies . . . eyes' is proposed by Richard as the epitaph over the two graves.

175. *ay* is printed 'I' in the old editions, and pronounced like 'eye.' Some commentators see a joke here between 'leg' and 'eye.' If so, Richard has sunk low indeed. Our author does make a similar pun, Romeo and Juliet, iii. 2. 45:

'Say thou but "I,"
And that bare vowel "I" shall poison more
Than the death-darting eye of cockatrice.'

Compare also iv. 1. 201 of this play.

176. *the base court*. The court which, being inclosed within the outer *wall of the castle*, was generally on a lower level than the inner or chief *court*. *Holinshed* says that the King and Duke met in 'the vtter ward (*p. 1110, col. 1*). 'Base court' is derived from the French basse cour,

art surrounded by stables, offices, &c. and appropriated to the servants—the her being called *cour d'honneur*. Holland, Pliny. bk. xxxvi. c. 5, translates ropylæum' thus: 'The three Charites or Graces, which are to bee seene in e Basse court before the Citadell of Athens.'

178. *Phaethon.* Ovid's Metam. bk. ii.

179. *manage of*, control over. See 1 Henry IV. ii. 3. 52:

'Speak terms of manage to thy bounding steed.'

185. *makes.* Pope, as he conceived, mended at once the grammar of this ne and the metre of the former by leaving out 'and grief.' For the gular verb compare Psalm xiv. 7, Prayer Book version: 'Destruction and appiness *is* in their ways.' Compare also ii. 1. 253.

Ib. fondly, foolishly. Compare iv. 1. 72, and see Comedy of Errors, 2. 57: 'How fondly dost thou reason,' i.e. how foolishly dost thou k.

188. The stage direction, 'He kneels down,' is found in the quartos, where ge directions are very rare. Holinshed says he knelt thrice.

192. *Me rather had*, for 'I had rather.' The impersonal verb, of which methinks,' 'methought' are now the sole relics in use, was in old English ch more common, as 'me seems,' 'me list,' 'me wondereth,' &c. Com- re Mätzner, Englische Grammatik.) In Anglo-Saxon other personal pro- ns besides 'me' were used with such verbs in the objective case. We ve 'me seemeth' in 2 Henry VI. iii. 1. 23:

'Me seemeth then it is no policy,'

nd Richard III. ii. 2. 120: 'Me seemeth good.'

195. *Thus high.* Here the king touches his own head.

202. *Uncle.* He addresses the Duke of York.

204. Bolingbroke and Richard were both born in the year 1366, and were consequently thirty-three years old at this time.

208. *Set on.* See Measure for Measure, iii. 1. 61: 'To-morrow you set on.' Compare 'set forward' and our 'set off.'

Ib. towards London. Their stages on the way are thus enumerated by Holinshed, p. 1110, col. 2: 'Flint, Chester, Nantwich, Newcastle [under Lyne], Stafford, Lichfield, Coventry, Daventry, Northampton, Dunstable, St. Albans, London.' There is some confusion in his statement. The interview takes place at Flint Castle, and yet they ride the first night to Flint. Froissart gives an entirely different route (c. 115).

Scene IV.

It was Capell who first pointed out that the scene should be laid at the Duke of York's palace at Langley, which he inferred from line 70, and from ii. 2. 116, where York says to the Queen, 'Come, cousin, I'll dispose of you,' which implies that he gave her an asylum in his house, as indeed appears afterwards in iii. 1. 36. The French Chronicler (Chronicque de la Traison et Mort de Richart deux Roy Dengleterre, p. 33, ed. Williams) says that the Queen, after Richard's departure, retired to Wallingford. At the time of the conspiracy of Rutland, Kent, Huntingdon, &c, early in 1400, the Queen *was at Sunning, a manor near* Reading. Holinshed, p. 1128, col. 1. Ac- *rding to Froissart (c. 113),* at the time when Richard was taken to the

Tower the Queen was residing with the Lady de Coucy at Leeds in Kent, and afterwards, with an entirely new household, at Have the Bower (c. 118). Her attendants were forbidden to mentio Richard's name to her. (Ib.)

4. *rubs*. In the game of bowls, when a bowl was diverted from it by an impediment, it was said to 'rub.' Cotgrave gives 'Saut: m. sault, bound, skip, iumpe; also, (at Bowles) a rub:' and 'Saulter. T iump, skip, to spring or bound; also, to rub (at Bowles).' 'But as to an overthrown bowl proves an helpe by hindering it; so afflictio the souls of Gods Saints to the mark.' Fuller, Holy State, Book i. ch

'Shall blow each dust, each straw, each little rub,
Out of the path.' King John, iii. 4. 128.

Compare also Troilus and Cressida, iii. 2. 52. What we call the j then called the 'mistress.'

11. *joy*. This is Rowe's correction in his second edition. The and folios read 'griefe.' See line 13.

14. *remember*, remind. Compare Tempest, i. 2. 243:

'Let me remember thee what thou hast promised.'

And i. 3. 269 of the present play.

15. *being altogether bad*, occupying my whole mind.

18. *to complain*, to bewail. Not used now in a transitive sense. quotes from Fairfax's Tasso, iii. 50. 6:

'Come, wreak his loss whom bootless you complain.'

20. *shouldst . . . wouldst*. We should now transpose these words.

22. *And I could sing*. That is, as we have explained it in the Ca Shakespeare, 'And I could even sing for joy if my troubles were o as weeping could alleviate, and then I would not ask you to weep : Pope substituted 'And I could weep,' and Mr. Staunton conjectures could sing, would singing do me good.'

25. I will stake my great wretchedness against the merest trifle.

28. *against a change*, when a change is impending. See v. 2. compare Hamlet, i. 1. 158:

'Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,' &c.

Ib. woe is forerun with woe, sadness is the harbinger or prec disaster. Compare ii. 4. 15:

'These signs forerun the death or fall of kings.'

And 2 Hen. IV. iv. 2. 81:

'Against ill chances men are ever merry,
But heaviness foreruns the good event.'

29. *apricocks*. This is the old spelling. Johnson substitutes t which has been retained in modern times. Cotgrave (Fr. Dict. 'Abricot: m. The Abricot, or Apricocke plum.' Minsheu (Span. Dic 'Albarcoque, or Alvarcoque, m. an apricocke.' Compare Mid Dream, iii. 1. 169:

'Feed him with apricocks and dewberries.'

supportance, support. Compare Twelfth Night, iii. 4. 329:

'Ther[illegible], for the supportance of his vow:
[illegible] so much, hold up their heads too high

noisome, noxious, injurious, hurtful. So in Ps. xci. 3: 'Surely he deliver thee from the snare of the fowler, and from the noisome pes-' And Cymbeline, i. 5. 26:

'Besides, the seeing these effects will be
Both noisome and infectious.'

pale, enclosure. Compare 1 Hen. VI. iv. 2. 45:

'How are we park'd and bounded in a pale.'

Showing...our firm estate, representing our commonwealth as it was settled. For 'show' compare Merchant of Venice, iv. 1. 190:

'His sceptre shows the force of temporal power.'

model, a copy or sketch, generally on a small scale. Compare i. 2. 28:

'Who was the model of thy father's life.'

v. 1. 11:

'Ah thou, the model where old Troy did stand.'

n, writing to his friend Toby Matthew, says of his memorial of Queen abeth, 'Of this, when you were here, I shewed you some *model*' (Life Letters, ed. Spedding, iv. 133).

knots, flower-beds laid out in fanciful shapes. See Bacon's Essay Of dens, p. 189: 'As for the making of knots, or figures, with divers oured earths, that they may lie under the windowes of the house, on that which the garden stands, they be but toyes.' Compare also Love's bour's Lost, i. 1. 249: 'Thy curious-knotted garden;' and Milton's adise Lost, iv. 242:

'Flowers worthy of Paradise, which not nice art
In beds and curious knots, but nature boon
Pour'd forth profuse.'

dress'd. Comp. Gen. ii. 15: 'And the Lord God took the man, put him into the garden of Eden, to dress it and to keep it.' See line of this scene.

We at time of year. Capell inserted 'We,' which is omitted in all old copies. It is required both by sense and metre.

it, that is, the bark, or, possibly, each fruit-tree.

Ib. confound, destroy. See iv. 1. 141, v. 3. 86, and Merchant of Venice, 2. 278:

'So keen and greedy to confound a man.'

superfluous branches. The second folio, to mend the metre, read ll superfluous branches.' Mr. R. Grant White suggests that 'superfluous' y be accented on the penultimate. Elsewhere Shakespeare always accent-tes it on the antepenultimate, as we do.

bearing, productive.

waste of idle hours hath. So the quartos. The folios read 'waste d idle hours hath;' Pope 'waste and idle hours have.'

'Tis doubt, that is, it is to be feared. 'Doubt' frequently occurs in e sense of 'fear.' Compare Bacon, Essay xxii. p. 92: 'If a man would ose a businesse, that he doubts some other would handsomely and ectually move, let him pretend to wish it well, and move it himselfe, in ch sort, as may *foile it*.' *'Doubt'* is the reading of the early quartos, d *'doubted' of the folios;* but we have the phrase *''Tis doubt,'* though *nother sense, in this play, i. 4. 20.*

72. *press'd to death.* The punishment of accused persons wl to plead. It was known in French as the *peine forte et dure*, an in laying heavier and heavier weights upon the chest. Compare I About Nothing, iii. 1. 76: 'Press me to death with wit.'

73. See note on line 56.

74. Pope omitted 'harsh rude,' reducing the line from six feet t

75. *suggested*, tempted, prompted. Compare i. 1. 101, and H i. 1. 164:

'Suggests the king our master
To this last costly treaty.'

76. *cursed man.* Refers to Gen. iii. 17–19.

79. *Divine*, prophesy. See Richard III. iii. 2. 18:

'To shun the danger that his soul divines.'

80. *this ill tidings.* Pope reads '*these* ill tidings.' But see i and note.

82. *this news.* So the first quarto. The rest read 'these.' B 74 all have '*this* unpleasing news.'

83. *hold*, grasp. Cotgrave gives as one of the meanings of tl *prise* 'a hold in wrastling.' Perhaps there is here a special re wrestling.

86. Compare Merchant of Venice, iii. 2. 91:

'Making them lightest that wear most of it.'

89. *that odds.* 'Odds,' like 'news' and 'tidings,' is used both s and plural. Compare Henry V. iv. 3. 5: ''Tis a fearful odds,' an for Measure, iii. 1. 41:

'That makes these odds all even.'

101. For 'Pray God' the folios substituted 'I would.'

104. *fall*, let fall. See Othello, iv. 1. 258:

'Each drop she falls would prove a crocodile.'

105. *rue, sour herb of grace.* Compare Hamlet, iv. 5. 181: rue for you; and here's some for me: we may call it herb-grace o' And Winter's Tale, iv. 4. 74:

'For you there's rosemary and rue; these keep
Seeming and savour all the winter long:
Grace and remembrance be to you both.'

Some suppose it to have been called 'herb of grace' on accou many excellent properties it was held to possess, being a specif poison, the bites of venomous creatures, &c; but probably it was because 'rue' means 'repent.'

106. *ruth*, pity, regret. See Coriolanus, i. 1. 201:

'Would the nobility lay aside their ruth
And let me use my sword.'

ACT IV.

Scene I.

, *Westminster* Hall. Richard had just completed the rebuildin *minster Hall*, and the first parliament there held was held for the

rding his deposition. It met 'on Tuesday the last of September' according lolinshed, and the 'scedule or bill of renouncement' was dated Sept. 29. 1114–1116.) Shakespeare blends together the proceedings of Sept. 30, those of the parliament which reassembled on the 14th of Oct. Richard not himself present at either. On Sept. 30 the Lords and Commons sat ie same Hall. Richard's 'renouncement' was read by the Archbishop of terbury. The resignation was accepted by Lords and Commons, and his nifold crimes and defaults' were recorded in writing. Commissioners were inted to pronounce the sentence of deprivation, which was made by the op of St. Asaph. Then Henry stood forward, and crossing himself, claimed realm. The Archbishop 'hauing notice of the minds of the Lordes' l up and asked the Commons whether they accepted him for king, and heir shouting 'yea, yea, yea,' the two Archbishops led him to the ie. The Archbishop of Canterbury then preached a sermon on the text dominabitur in populo,' 1 Samuel ix. 16. Then the King rose and a speech, thanking the Lords and Commons, and promising not to fere with any man's rights. The above-mentioned commissioners on the ring day, Oct. 1, conveyed the intelligence to Richard in the Tower, and ice William Thyrning in name of the other, and for all the states of the ,' renounced the homage and fealty which before had been due to him. nshed, pp. 1115, 1116.)

Who wrought it with the king, who worked upon the king's mind to it about, who, as Holinshed says (p. 1102, col. 1), 'had set hym in hande all that was done against the sayd duke.'

timeless, untimely. Compare 2 Henry VI. iii. 2. 187:

'Duke Humphrey's timeless death.'

Aumerle was accused on Thursday, Oct. 16, by a 'bill' drawn up by t and read in Parliament.

. *dead time*, dark and dreary time, as if during Richard's last and worst it had been always midnight in England. Compare Titus Andronicus, 99: 'At dead time of the night;' and Hamlet, i. 1. 65: 'Jump at this hour.'

. Compare Ovid, Epist. xvi. 166: 'An nescis longas regibus esse manus?'

. *restful*, quiet, reposing; because it had no need to act, but only to orders.

. 'There was also conteyned in the sayde Bill, that Bagot had heard the of Aumarle say, that he had leauer than twentie thousand pounds that Duke of Hereforde were dead, not for any feare hee had of him, but for couble and myschiefe that hee was like to procure within the realme.' shed, p. 1122, col. 2.

, 19. *Than .... death.* These words are arranged in the way adopted ipell. In the quartos and folios they form only two lines, the first g 'withal.' 'England' may be pronounced as a trisyllable, as frequently l Poetry, e. g:

'God help sir Tristram the knight,
He fought for Yngelonde.'

y Walker says (Shakespeare's Versification, p. 7), 'words such as *jug-ickling, kindling, England*, angry, children, and the like, are frequently *nced by the Elizabethan* poets as if a vowel were interposed between

the liquid and the preceding mute.' So also wrestler, fiddler, entrance semblance, secret, remembrance, &c.

21. *my fair stars*, the fortune of my birth, whatever a lucky conjunction of planets secured to me at my nativity; here especially royal blood. Compare All's Well that Ends Well, i. 1. 197:

'We, the poorer born,
Whose baser stars do shut us up in wishes.'

Twelfth Night, ii. 5. 156:

'In my stars I am above thee.'

And All's Well that Ends Well, ii. 5. 80:

'Wherein toward me my homely stars have fail'd
To equal my great fortune.'

24. *attainder*. Aumerle says that if he did not refute the calumny by wager of battle, his reputation would suffer a stain such as was inflicted by legal process on a man's rank and rights after conviction of felony or treason.

25. *the manual seal of death*, a gage which was his death-warrant. Additional force will be given to the epithet 'manual' if we suppose that Aumerle, as was usual, threw down his glove. Holinshed places Aumerle's defiance and the subsequent challenges on two different days. On Saturday, Oct. 18, Fitzwater challenged Aumerle by throwing down his hood. Twenty other lords did the same. Aumerle accepted Fitzwater's challenge by throwing down his own hood, and then, when he wanted to defy the Duke of Norfolk, he was obliged to borrow another hood of a bystander. Holinshed, pp. 1122, 1123.

29. *To stain the temper*. Compare 1 Henry IV. v. 2. 94:

'A sword, whose temper I intend to stain
With the best blood that I can meet withal.'

The harder the steel the brighter polish would it take, hence the polish may be taken as a measure of the temper.

33. Walter Fitzwater, or Fitzwalter, fifth Baron, was summoned to Parliament from Sept. 12, 1390, to Aug. 25, 1404; died, 1407. Holinshed calls him 'Fitz Water,' p. 1120, col. 2. It was on Thursday, Oct. 16, as we have seen, that Bagot made his charge; it was not till Saturday, Oct. 18 that Fitzwater defied Aumerle. The pronunciation 'Water' for 'Walter' is illustrated by 2 Henry VI. iv. 1. 31, 35.

Ib. sympathy. So the quartos. The first folio reads erroneously 'sympathize,' corrected in the later folios to 'sympathies.' 'Sympathy' here means not so much feeling as external correspondence, equality. Compare Othello, ii. 1. 232:

'Sympathy in years, manners and beauties;'

and Merry Wives of Windsor, ii. 1. 7: 'You are not young; no more than go to then, there's sympathy.' The meaning is: 'If your valour is punctilious as to insist upon an antagonist of similar rank.'

40. *my rapier's point*. The rapier was a long pointed sword. Du Guez in his 'Introductorie for to lerne to speke French trewly,' has 'the spanish sworde, la rapiere.' The weapon was apparently of Spanish origin, and *nearly fifty* years after the time of Du Guez had not become familiar in *England*. In Bulleine's Dialogue between Soarnesse and Chirurgi (1573) *quoted by* Reed, the 'long foining rapier' is spoken of as 'a new kynde

rument.' To anachronisms of this kind Shakespeare was always in-erent. He arms Demetrius in Titus Andronicus (ii. 1. 54, and iv. 2. 85) a rapier.

44. Percy is not specially mentioned by Holinshed, who says: 'There re xx. other Lordes also that threw downe their hoodes, as pledges to proue like matter against the duke of Aumarle' (p. 1122, col. 2).

49. *An if.* The quartos and folios write as in other cases '*And if.*' In ent times a distinction has been made in spelling between 'and,' the inary conjunction, and 'an,' meaning 'if.' The latter spelling is not y convenient, but also conformable to etymology if 'an' be derived (as rne Tooke suggested) from the Anglo-Saxon *unnan*, 'to grant,' as 'if,' ginally 'gif,' comes from *gifan*, 'to give.' See Merchant of Venice, ii. 2. 62.

52–59. *I task . . . as you.* Omitted in the folios.

52. *I task the earth to the like*, I lay on the earth the task of bearing the gage. This, which is the reading of the first quarto, appears to give a ter sense than the others which have been proposed, The second, third, fourth quartos have 'I take the earth.' Capell reads 'I task thee,' tting 'earth.' Johnson conjectured 'I take thy oath;' Steevens, 'I task heart,' and Sidney Walker, 'I take oath.'

55. *From sun to sun.* The quartos read 'From sinne to sinne.' The ndation is Capell's, and it is one of very many of which the credit has n taken by Steevens. The phrase 'from sun to sun' probably means, as evens explained it, 'from one day to another.' Compare Cymbeline, 2. 70:

'One score 'twixt sun and sun.'

56. *pawn*, pledge. Compare i. 1. 74.

56. *Engage it*, that is, make a gage or pledge of it by giving your own in rn. See line 71.

57. *Who sets me else?* who else challenges me to a match? who offers to a wager against me? Compare Troilus and Cressida, ii. 1. 94: 'Will you your wit to a fool's?' and 1 Henry IV. i. 2. 119: 'Now shall we know adshill have set a match.'

58. Compare Richard III. v. 3. 347:

'A thousand hearts are great within my bosom.'

60. 'The duke of Surrey stood vp also agaynst the L. Fitzwater.' inshed, p. 1123, col. 1. Thomas Holland, third Earl of Kent, was created ke of Surrey, 29 Sept. 1397. He was degraded to his former title of nt' 3 Nov. 1399. and, joining in the plot against Henry IV, was taken beheaded by the inhabitants of Cirencester at the beginning of the r 1400.

65. *Disbonourable boy.* Fitzwater succeeded his father at the age of nteen in 1386, and therefore at this time was thirty-one, and could lly be called 'a boy.'

67. *vengeance and revenge.* The combination of these two nearly onymous words expresses the most complete revenge. Such a com-ation is not unusual when the words are derived from different roots, and ny examples will be found in the Liturgy; for instance, 'dissemble nor ce,' '*humble, lowly,*' 'assemble and meet together,' 'erred and strayed,' *and felicity.*'

72. *fondly*, foolishly. See iii. 3. 185.

74. *in a wilderness*, where none could part them or help the wou See i. 1. 63-66, and compare Macbeth, iii. 4. 104:

'And dare me to the desert with thy sword.'

76. *my bond of faith.* Fitzwater probably throws down another which he borrowed of a bystander, as we are told by Holinshed (p. col. 1) that Aumerle does.

78. *this new world*, that is, this new era which is begun under Bolingb

79. My accusation against Aumerle is true. For 'appeal' in this see i. 1. 4, and line 45 of this scene.

85. *repeal'd*, recalled from banishment. See note on ii. 2. 49.

89. *signories.* See note on iii. 1. 22, and 2 Henry IV. iv. 1. 111.

93. *Jesu Christ.* This form of the name 'Jesus' is used in the d cases, or with the optative mood, or in exclamations. The only exc in Shakespeare to this usage is in 3 Henry VI. v. 6. 75:

'O, Jesus bless us, he is born with teeth!'

It constantly occurs in the Prayer Book.

94. *Streaming.* Compare, for an instance of 'stream' used transi Julius Cæsar, iii. 1. 201:

'Weeping as fast as they stream forth thy blood.'

96. *toil'd*, wearied.

Ib. retired himself, withdrew. See notes on i. 2. 42 and ii. 2. 46. pare also Coriolanus, i. 3. 30: 'Give me leave to retire myself.'

97. *at Venice.* Holinshed (p. 1101, col. 2) says, speaking of No banishment: 'The Duke of Norfolke departed sorowfully out of the into Almaine, and at the laste came to Venice, where he for thoug melancoly deceased.' The exact date of his death is a little un Holinshed mentions it again on the same page on which he records th ceedings in Parliament on Nov. 3, 1399, when Fitzwater 'prayed t day and place to arraigne his appeale agaynst the Erle of Rutland' (p col. 1), and the king promised to repeal Norfolk from banishment. circumstance probably suggested to Shakespeare the idea of intro Norfolk's death in the present scene. Stow (Annals, p. 525, ed. 160 that it took place 'in his returne from Jerusalem.'

104. See Luke xvi. 22; and Richard III. iv. 3. 38:

'The sons of Edward sleep in Abraham's bosom.'

112. *fourth of that name.* So the quartos. The folios, doubtless metre's sake, read 'of that name the fourth.' But 'fourth' may b nounced as a dissyllable. Sidney Walker (Versification, p. 138) quo instance from Middleton's Wisdom of Solomon, ed. Dyce, vol. v. p

'All four are one, each in all four's place.'

See also 2 Henry VI. ii. 2. 55:

'Henry doth claim the crown from John of Gaunt,
The fourth son; York claims it from the third.'

So we find in Shakespeare, chiefly in the earlier plays, such words as '*dear*,' '*fire*,' '*heir*,' '*hour*,' '*sure*,' '*your*' pronounced as dissyllables.

113. *In God's name.* Bolingbroke began with the words: 'In th *of the Father*, the S[illegible] Holy Ghost,' when he claimed th

is not recorded as having used any such adjuration when he seated iself on the throne.

14. The speech of the Bishop of Carlisle, here paraphrased and expanded Shakespeare from Holinshed (p. 1123, cols. 1, 2) was made, not on the asion of Richard's deposition and Henry's election, but on the 22nd of :ober, when a request was made by the Commons that King Richard ;ht have judgment decreed against him, and that the causes of his deposing ;ht be published through the realm. The Bishop is said to have been a n 'learned, wise, and stoute of stomacke.'

15. The Bishop speaks as if no other spiritual peer were present. 'Worst' iere an adverb, and the speaker apologizes either for his comparatively nble rank or his deficiency in rhetorical skill, perhaps both. 'Though I may ak the worst, or with the least right to speak of all in this royal presence.'

16. *Yet best beseeming me*, i. e. yet I speak, as best befitting me (being a :itual peer) to speak the truth. Johnson proposed 'yet best beseems it me,' l Staunton points 'yet best, beseeming me.' The somewhat lax con- iction is quite in Shakespeare's manner, and the sense cannot be mistaken.

19. *noblesse*. So the first quarto. The others have 'noblenesse.' The :d is borrowed from the French, like 'largesse,' 'richesse,' 'duresse,' 'caresse.' nser uses the word as a trisyllable, Fairy Queen, ii. 8. 18;

'Prince Arthur, flowre of grace and nobilesse.'

20. *Learn*, teach. So Much Ado About Nothing, iv. 1. 31:

'You learn me noble thankfulness.'

arn' occurs in this sense in the Prayer Book version of the Psalms. See xxv. 4, 8, cxix. 66, cxxxii. 13.

23. *judged*, condemned. So in line 128. Compare Merchant of Venice, 1. 83:

'Let me have judgement and the Jew his will.'

St. Luke xix. 22: 'Out of thine own mouth will I judge thee.' See 2 Henry VI. ii. 3. 15:

'Eleanor, the law, thou see'st, hath judged thee:
I cannot justify whom the law condemns.'

24. *apparent*, manifest. See King John, iv. 2. 93: 'It is apparent play.'

28. *subject*. Used as an adjective, like 'servant' in 1 Henry IV. i. 3. 19:

'The moody frontier of a servant brow.'

29. *forfend*. So the quartos. The folios read 'forbid.' See Winter's e, iv. 4. 541: 'As heavens forfend!'

30. *climate*, region of earth or sky. See Julius Cæsar, i. 3. 32:

'For I believe they are portentous things
Unto the climate that they point upon.'

npare King John, ii. 1. 344:

'By this hand I swear,
That sways the earth this climate overlooks.'

b. souls refined, i. e. souls purified by Christian discipline. The sense 'refined' is modified and explained by the preceding words, 'in a istian climate,' as we should say, in a Christian atmosphere.

31. *obscene*, 'foul,' 'loathsome,' in the sense of the Latin original. See *l, Georgics, iv. 170.*

137 sqq. The civil wars between the rival houses of York and Lancaster consequent upon Richard's deposition, and the disputed right of succession to the crown, may be said to have lasted from 1455, in which year the Battle of St. Alban's was fought, to 1485 when Henry conquered on the field of Bosworth.

139. *go sleep.* So Hamlet, ii. 1. 101:

'I will go seek the king.'

So also 'come' in Merchant of Venice, ii. 7. 43:

'For princes to come view fair Portia.'

141. Wars in which fellow-countrymen and kinsmen shall be ranged on opposite sides, will destroy all the obligations of family affection and of humanity. 'Kin' refers to blood-relationship, 'kind' to our common human nature. Compare Hamlet, i. 2. 65:

'A little more than kin, and less than kind.'

144. *Golgotha.* See St. Matthew xxvii. 33.

145. An allusion to St. Matthew xii. 25.

Ib. raise, rouse, stir up. See King Lear, ii. 4. 43:

'He raised the house with loud and coward cries.'

The folios erroneously read 'reare.'

148. *Prevent it, resist it.* Pope, perhaps rightly, read 'Prevent, resist it.'

150. At the close of the Bishop's speech he was arrested, according to Holinshed, by the Earl Marshal, i. e. the Earl of Westmoreland, and committed to ward in the Abbey of St. Alban's. Northumberland was Lord High Constable, and had been Earl Marshal in the reign of Edward III and at the coronation of Richard.

152. According to Holinshed the Bishop of Carlisle was on this occasion committed to custody in the Abbey of St. Alban's. It appears however from Rymer (Fœdera, vol. viii. p. 150) that on the 23rd of June, 1400, he was transferred from the Tower to the custody of the Abbot of Westminster. Shakespeare must in this instance have consulted some other source besides his usual authority Holinshed, who does not mention his confinement in the Tower, or his transference to Westminster. There is considerable doubt among antiquaries as to the name of this Abbot. Dr. Stanley (Memorials of Westminster Abbey, p. 355) says that it was William of Colchester, Abbot from 1386 to 1420, 'who was sent by Henry IV. with sixty horsemen to the Council of Constance, and died twenty years after Shakespeare reports him to have been hanged for his treason.' But what Shakespeare says, v. 6. 19, is this:

'The grand conspirator, Abbot of Westminster,
With clog of conscience and sour melancholy
Hath yielded up his body to the grave.'

He derived this statement from Holinshed, p. 1129, col. 1: 'Shortly after,' (i. e. shortly after the defeat of the conspiracy in the beginning of 1400) 'the Abbot of Westminster, in whose house the conspiracie was begonne (*as is sayde*) goyng betweene his monasterie and mansion, for thought fell *into a suddayne palsey*, and shortly after, without speech, ended thys life.' *This is copied* almost verbatim from Hall (fol. xiv. 1, ed. 1550). The *truth of this* statement is impugned by Widmore and others, but

Shakespeare adopted it with implicit confidence, his editors are not concerned in its refutation.

154–318. This part of the scene, beginning 'May it please you lords,' down to 'a true king's fall,' 165 lines in all, is not found in the quartos of 1597 and 1598, but appears for the first time in the quarto of 1608. See our remarks in the Preface.

157. *conduct*, guide, escort. See Romeo and Juliet, iii. 1. 129:

'And fire-eyed fury be my conduct now.'

160. *beholding*. Changed, as usual, by Pope to 'beholden.' See Merchant of Venice, i. 3. 106:

'Well, Shylock, shall we be beholding to you?'

161. This stage direction is Capell's. The third and fourth quartos have merely 'Enter King Richard;' the folios 'Enter Richard and Yorke.'

163. *shook*. See note on iii. 1. 13.

168. *favours*, countenances. See All's Well that Ends Well, i. 1. 107:

'Of every line and trick of his sweet favour.'

169. *sometime*, once. See v. 1. 37, and Tempest, v. 1. 86:

'As I was sometime Milan.'

'Sometimes' is also used by Shakespeare in this sense. See note, i. 2. 54.

170. See St. Matthew xxvi. 49.

171. An incurable Alexandrine.

183. *thine*. So the folios. The quartos have 'yours.'

185. *owes*, owns. See Antony and Cleopatra, iv. 8. 31:

'Bear our hack'd targets like the men that owe them.'

'Owe' is also used in the modern sense, i. 1. 167. Both senses are found together in King John, ii. 1. 248:

'Be pleased then
To pay that duty which you truly owe
To him that owes it.'

196, 197. 'Care' is mental trouble, whether caused by an anxious office or by regret for its loss, 'anxiety' or 'sorrow.' Richard therefore says, using the word first in the sense of 'sorrow,' 'My care is loss of care, owing to the cessation of my cares of office; your care is gain of care, consequent upon your having won the anxious dignity of king.'

199. *tend*, attend. Used, like 'attend,' with or without 'on.' See Macbeth, i. 5. 42:

'Come, you spirits
That tend on mortal thoughts;'

and King John, v. 6. 32:

'Who didst thou leave to tend his majesty?'

201. *Ay* is printed as usual in the old editions 'I,' and the joke, such as it is, depends upon the identity in sound of 'ay' and 'I.' See note iii. 3. 175.

202. *no no*. Since I must be nothing, 'no I' is 'no no.' The second 'no' must be taken as a substantive.

207. *balm*, iii. 2. 55. Holinshed, in his account of Richard's coronation, says (p. 1005, col. 2), 'The Archbishop hauing stripped him, first anointed his hands, after his head, brest, shoulders, and the ioints of his armes with *ye sacred oile, saying* certain prayers, and in the meane time did the quier *sing ye antheme, beginning* "Unxerunt regem Salamonem,"' &c.

210. *duty's rites.* The third and fourth quarto read 'duties rites,' the folios 'dutious oathes.' In this interpolated portion of the play the text of the first folio is generally to be preferred to that of the quarto, as it presents several deliberate corrections, some unquestionably right and perhaps taken from the original manuscript. But in this passage 'dutious oathes' seems like the substitution of a commonplace for a difficult reading. The author no doubt originally wrote what we find in the quarto; whether he or another made the correction is doubtful. 'Duty's rites' are the ceremonious observances which subjects are bound to render to their sovereign. Collier reads 'duties, rites,' and proposes 'duteous rites' or 'duties, rights.' The distinction in spelling between 'rite' and 'right' is by no means always observed in Shakespeare and his contemporaries.

212. *revenue* to be accented on the second syllable, as in Tempest, i. 2. 98:

'Not only with what my revenue yielded.'

Compare Hamlet, iii. 2. 63. The word has occurred in this play three times before, i. 4. 46, ii. 1. 161, 226, always with the accent upon the first syllable.

215. *that swear*, i. e. 'of them that swear,' an ellipsis similar to that noticed in iii. 2. 158. The folio reads:

'God keep all vows unbroke *are made* to thee,'

which looks like an unauthorized correction.

217. *And thou.* Strict grammar requires 'and thee.' Compare Merchant of Venice, iii. 2. 321: 'All debts are cleared between you and I.'

218–221. *Long ... days!* Pope banished these lines to the margin, as unworthy of their author and perhaps spurious.

221. *sunshine days.* Compare 3 Henry VI. ii. 1. 187:

'Ne'er may he live to see a sunshine day.'

225. *state and profit*, settled order and material progress, which had been damaged by Richard's unconstitutional exactions. The two words 'state' and 'profit' are used as Bacon uses 'state' and 'advancement' in the following (Advancement of Learning, ii. 21. § 2. p. 195): 'For to preserve in state is the less, to preserve with advancement is the greater.'

229. *folly.* So the third and fourth quartos. The folios have 'follyes' or 'follies.'

230. *record.* The word is used with the accent on the second syllable also in Hamlet, i. 5. 99:

'I'll wipe away all trivial fond records,'

and accented on the first, i. 1. 30, of this play.

228. *ravel out*, unravel. See Hamlet, iii. 4. 186:

'Make you to ravel all this matter out.'

232. *lecture*, reading, 'lesson' in the ecclesiastical sense. 'To read a lecture of them' is not a pleonastic phrase, but implies to read aloud for the instruction of the public.

232, 233. *If thou wouldst, There shouldst thou.* We should say 'If thou shouldst, There wouldst thou.' Compare iii. 4. 20. We have 'should' used for our 'would' ii. 3. 103, where see note. We have 'would' for 'should' in Bacon's Essay xxxiii. p. 141. 'Making of bay salt, if the climate be *proper for it*, would be put in experience.' The modern usage of 'shall' and 'will,' 'should' and 'would,' now perfectly logical and consistent, has been *gradually* refined and perfected. In the time of Shakespeare and Bacon these

words were employed as arbitrarily and irregularly as they still are in conversation by Scotchmen and Irishmen. The late lamented Sir Edmund Head wrote a treatise on the subject which is well worth reading.

236. Perhaps Shakespeare had in his mind Exodus xxxii. 32, 33.

237. *All.* Omitted in the quartos.

Ib. look upon. So the quartos. The folios have 'look upon me.' We find however 'look upon' in Troilus and Cressida, v. 6. 10:

'He is my prize; I will not look upon.'

In all probability therefore Shakespeare wrote 'look upon' in this passage.

238. *bait*, worry. This is a metaphor from bear-baiting or bull-baiting: Wretchedness is the dog. Compare 2 Henry VI. v. 1. 148, where bear-baiting is mentioned in more detail.

239. St. Matthew xxvii. 24, 26.

241. *sour*, bitter. So we have had 'sour' applied to 'rue,' iii. 4. 105, where a modern author would certainly have said 'bitter.' So probably Romeo and Juliet, iii. 2. 116, 'Sour woe.' The word is however used also in the narrower and modern sense, as Coriolanus, v. 4. 18:

'The tartness of his face sours ripe grapes.'

In many cases either sense will suit the context, as the contrary of 'sweet' may be either 'sour' or 'bitter.'

246. *a sort*, a company, or, in modern colloquial phrase, 'a lot.' See Richard III. v. 3. 316:

'A sort of vagabonds, rascals, and runaways.'

250. *pompous.* Now only applied in a bad sense to personal bearing or to style in writing and speaking. Here it denotes external magnificence. Compare As You Like It, v. 4. 188:

'The Duke hath put on a religious life
And thrown into neglect the pompous court.'

254. *haught*, haughty. So 3 Henry VI. ii. 1. 169: 'The haught Northumberland.'

Ib. insulting, ostentatiously triumphing. Compare 1 Henry VI. i. 2. 138:

'Now am I like that proud insulting ship
Which Cæsar and his fortune bare at once.'

255. *Nor no man's.* This double negative is very frequent. Compare Merchant of Venice, iii. 4. 11:

'I never did repent for doing good
Nor shall not now.'

256. *name was*, i. e. name which was. See ii. 1. 173, and note.

257. *But 'tis usurped*, i. e. I have no name which is not usurped. In giving away my kingdom I have given away all that was mine by right of birth. I am no longer the same person who was born and baptized.

260. *a mockery king*, a mock king. The substantive is made into an adjective as is 'sunshine' line 221.

263. Pope, who had a great contempt for verbal quibbles, put this line in the margin.

264. *An if.* See note on iv. 1. 49.

Ib. if my word be sterling, i. e. if my word pass current, and command its full value. Somewhat in the same sense we have 'current' used, i. 3. 231

The quartos here have 'name' for 'word,' but the latter, which is the reading of the folios, is supported by the passage just referred to, i. 3 231.

267. *bis*, for 'its.' So Matthew v. 13: 'If the salt have lost his savour.'

269. *while the glass doth come*, in the mean time till the glass comes. See i. 3. 122, and note.

275. *writ*. See ii. 1. 14.

281. *beguile*, deceive. See King John, iii. 1. 99:

'You have beguiled me with a counterfeit
Resembling majesty.'

We have had the word in the softer and more modern sense, ii. 3. 11.

283. Holinshed, p. 1116, col. 2, says: 'There resorted dayly to his court aboue .x. M.' (i. e. ten thousand) 'persons that had meate and drinke there allowed them.'

285-290. *Was this ... sport.* This passage was also put in the margin by Pope.

292. Bolingbroke's meaning in 'the shadow of your sorrow' is probably explained by Richard's comment; 'the shadow of your face' is, of course, the image of his face in the glass.

296. *laments*. See note on iii. 1. 38.

299. The quartos omit 'There lies the substance,' also 'for thy great bounty' line 300, and 'Shall I obtain it?' line 304. All these are supplied by the folio.

304. *fair*. Hanmer read '*my* fair' for the metre.

308. *I have a king here to my flatterer*. The same construction is found Judges xvii. 13: 'Seeing I have a Levite to my priest,' and Matthew iii. 9: 'We have Abraham to our father.'

315. *sights*. Pope changed this to 'sight.' But the plural is frequently used by Shakespeare and writers of the sixteenth and seventeenth centuries when designating an attribute common to many, in cases where it would now be considered a solecism. Compare King Lear, iv. 6. 35:

'O you mighty gods!
This world I do renounce, and in your sights
Shake patiently my great affliction off.'

See also Richard III. iv. 1. 25; Timon of Athens, i. 1. 255; Pericles, i. 1. 74. So we have 'loves,' 'consents,' Two Gentlemen of Verona, i. 3. 48, 49:

'O that our fathers would applaud our loves,
To seal our happiness with their consents!'

We find 'wills,' Henry VIII. iii. 1. 68:

'My lords, I thank you both for your good wills;'

and in Timon of Athens, i. 2. 123. So again 'contents' in the present play, v. 2. 38.

317. *conveyers*. A euphemism for 'thieves.' See Merry Wives of Windsor, i. 3. 32:

'*Nym*. The good humour is to steal at a minute's rest.
Pistol. "Convey," the wise it call.'

319. *Wednesday*. Henry's coronation was really on Monday, Oct. 13, being St. Edward's Day. (Holinshed, p. 1121, col. 1.)

333. The conspirators entertained by the Abbot of Westminster were,

besides Carlisle and Aumerle (now only Earl of Rutland), the Earl of Huntingdon, lately deprived of the dukedom of Exeter, the Earl of Kent, late Duke of Surrey, the Earl of Salisbury, Hugh Lord Spencer, late Earl of Gloucester, Sir Thomas Blount, and Magdalen, one of King Richard's chaplains, who strongly resembled his master in appearance. Holinshed, p. 1126, col. 1.

334. *A plot shall*, i. e. which shall. See note on ii. 1. 173.

ACT V.

Scene I.

2. *Julius Cæsar's ill-erected tower.* Compare Richard III. iii. 1. 68, &c., where Shakespeare says that the building of the Tower by Julius Cæsar was 'upon record,' and not a mere matter of tradition. But the story is rejected by Stow as 'of none assured ground.' Gray refers to it in 'The Bard:'

'Ye towers of Julius! London's lasting shame.'

Ill-erected, i. e. erected for evil purposes or under evil auspices.

3. *flint bosom.* 'Flint' is probably used as an epithet without any direct reference to the material of which the Tower was built. Compare v. 5. 20:

'The flinty ribs
Of this hard world, my ragged prison walls.'

11. *model*, the groundplan of the ruined city, to be traced only by the foundations of the walls. So Richard is only the ruin of his former self. Mr. Hunter supposes lines 11–15 to be addressed to the Tower, not to Richard. But the words in line 13, 'And not King Richard,' are decisive against this interpretation.

12. *Thou map of honour.* The mere outline, which is all that is left. In a somewhat different sense the expression occurs in 2 Henry VI. iii. 1. 203:

'In thy face I see
The map of honour,'

which indicates the honour within. In the same way 'sleep' is called 'the map of death' in Lucrece, 402:

'Showing life's triumph in the map of death.'

13. *inn*, a lodging, distinguished from a dwelling as being temporary, and hence a house for the entertainment of travellers. In this sense Shakespeare always uses it, except when he speaks of the 'Inns of Court.' Compare King Lear, i. 4. 265:

'This our court, infected with their manners,
Shows like a riotous inn.'

It clearly bears this sense in Beaumont and Fletcher's Lover's Progress, v. 3:

'Tis my wonder,
If such misshapen guests as lust and murder
At any price should ever find a lodging
In such a beauteous inn.'

The words 'guests,' 'price,' 'lodging,' sufficiently show the meaning to be

attached to 'inn.' In the present passage Bolingbroke is to Richa common alehouse to a 'beauteous inn.'

14. *bard-favour'd.* See note on 'favour' *in* iv. 1. 168.

20. *sworn brother.* Compare Henry V. ii. 1. 13: 'I will h breakfast to make you friends, and we'll be all three sworn br France.' And Much Ado About Nothing, i. 1. 73: 'He hath ev a new sworn brother.' In his note on the former passage, Mr. Wh 'In the time of adventure, it was usual for two chiefs to bind th share in each other's fortune, and divide their acquisitions be So, in the Conqueror's expedition, Robert de Oily and Roger *fratres jurati;* and Robert gave one of the honours he received *brother* Roger.'

23. *cloister thee,* become a recluse. Like Germ. *kloster,* 'cloister' is used for 'convent' without any reference to t sense of the word.

Ib. religious house, that is, a convent in which the inhal of 'religion' in the technical sense. Compare As You Lik

> 'The Duke hath put on a religious life,
> And thrown into neglect the pompous co

That is, he has entered a monastic order. And in line scene: 'Where meeting with an old religious man.'

25. *stricken.* The reading of the folios. The early qu in which case 'here' must be pronounced as a dissyll 'fourth,' iv. 1. 112. For this form of the participle ii. 1. 192: 'The clock hath stricken three.' In the sa we find the form 'strucken':

> 'How like a deer, strucken by many pri
> Dost thou here lie!'

27. *Transform'd and weaken'd.* The former of th and the latter to 'mind.' The quartos and folios en broke.' Pope arranged as in the text, reading 'weak'

28. *hath be been in thy heart?* The feebleness of lead us to suspect that the line is corrupt, and that occupied its place, dividing as in the early editions:

> 'Deposed thine intellect, benumb'd thy

30, 31. *with rage To be o'erpowered,* that is, w powered. Compare 1 Henry IV. i. 3. 50:

> 'I then, still smarting with my woun
> To be so pester'd with a popinjay.'

37. *sometime.* See iv. 1. 169.

41, 42. *tales.... long ago betid,* that is, tales o ages long past. Compare Tempest, i. 2. 31:

> 'No, not so much perdition as an
> Betid to any creature in the vesse

The word 'betid' is derived from the Anglo-Saxo

43. *to quit their griefs,* to requite or match th *oare King Lear,* iii. 7. 87:

> 'Edmund, enkindle all the sparks
> To quit this horrid act.'

44. *tale.* So the quartos. The folios have 'fall.'

46. *For why*, because. Compare Two Gentlemen of Verona, iii. 1. 99:

'For why, the fools are mad if left alone.'

And Comedy of Errors, iii. 2. 105: 'Swart, like my shoe, but her face nothing like so clean kept; for why, she sweats.' See also Ps. cv. 41, Prayer Book version, where it is wrongly printed with a note of interrogation.

Ib. sympathize does not occur elsewhere in Shakespeare as a transitive verb. We have, however, the participle passive 'sympathized,' Comedy of Errors, v. 1. 397:

'And all that are assembled in this place,
That by this sympathized one day's error
Have suffer'd wrong;'

and Love's Labour's Lost, iii. 1. 52: 'A message well sympathized: a horse to be ambassador for an ass.' Cotgrave uses 'sympathize' as equivalent to 'have a fellow feeling of.'

48. *fire.* To be pronounced as a dissyllable. See note on iv. 1. 112.

53. *order ta'en.* Compare 2 Henry IV. iii. 2. 198: 'I will take such order that thy friends shall ring for thee.'

61. *helping him to all*, i. e. seeing that you have helped him to all. The participle agrees with 'thou,' the principal subject of the sentence.

62. *And* was added by Rowe.

66. *converts.* We have 'convert' as an intransitive verb, v. 3. 64, and Macbeth, iv. 3. 229: 'Let grief Convert to anger.'

68. *worthy*, merited. Compare All's Well that Ends Well, iv. 3. 7:

'He has much worthy blame laid upon him.'

69. *and there an end.* A familiar colloquial phrase. See Two Gentlemen of Verona, i. 3. 65:

'For what I will, I will, and there an end.'

With the substantive verb it is found in Henry V. ii. 1. 11: 'It will toast cheese, and it will endure cold as another man's sword will: and there's an end.'

74. *unkiss*, i. e. here 'unmake by a kiss.' The speaker would hardly have used this word unless he had already bethought him that it was made by a kiss. So we have 'uncurse,' iii. 2. 137; 'unshout,' Coriolanus, v. 5. 4; 'unspeak,' Macbeth, iv. 3. 123.

76. *I towards the north.* We should have expected 'me' rather than 'I,' but the older writers, like modern talkers, are careless of strict grammar when there is no doubt of the meaning. Verbs of motion especially are often omitted when an adverb or preposition suffices to determine the sense.

77. *pines.* See note ii. 1. 258. This verb is not used transitively elsewhere in Shakespeare.

80. *Hallowmas.* Written 'Hollowmas' in the quartos and folios. Hallowmas, i. e. All Saints' Day, Nov. 1, was, in Shakespeare's time, ten days nearer the winter solstice than now.

88. Better to be far off than to be near, and yet never the nearer. For 'near,' as a comparative, see iii. 2. 64, and Drayton, Eclogue vii. 164:

'Much will be said and ne'er a whit the near.'

Malone quotes The Legend of Shore's Wife, by Thomas Churchyard, in the Mirrour for *Magistrates, 1578:*

'*Your time is lost* and you are never the near.'

96. *mine*, i. e. my heart.

101. *To make woe wanton.* Compare iii. 3. 164.

Ib. fond. This word, whenever in Shakespeare it has the sense of 'affectionate,' implies also something of folly. Frequently it is merely 'foolish,' as in v. 2. 95, 101, and Merchant of Venice, iii. 3. 9:

'I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.'

Scene II.

Capell supposes this scene to be laid in London. The Earl of Rutland (formerly Duke of Aumerle), according to Holinshed, p. 1126, col. 2, went from Westminster to his father's house, with the 'counterpane of the Indenture of the confederacie in his bosome,' which does not imply that he took a journey as far as Langley. On the other hand, what the Duchess says, line 3, would seem to show that she was not in London. The first Duchess of York, mother of Aumerle, was Isabella, daughter of Peter the Cruel, king of Castile and Leon. She died in 1394. The present Duchess was Joan Holland, third daughter of Thomas, Earl of Kent, the son of Joan Plantagenet, 'fair maid of Kent,' by her first husband, Thomas Holland, first Earl of that surname. Joan Plantagenet was daughter of Edmund of Woodstock, Earl of Kent, younger son of Edward I. After the death of Thomas Holland she married the Black Prince, and was by him mother of Richard II. Thus the second Duchess of York was niece of Richard II. and sister of the Duke of Surrey, who appears in this play. After York's death the Duchess was thrice married; (1) to Lord Willoughby; (2) to Henry, Lord Scrope; and (3) to Henry, Lord de Vesci. But Shakespeare evidently knew nothing of this genealogy. He considers the Duchess to be mother of Aumerle (line 102), and makes no allusion to her relationship to the deposed king.

4. *leave*, leave off, cease. Compare Two Gentlemen of Verona, ii. 6. 17: 'I cannot leave to love.'

7. The description of Richard's and Bolingbroke's entry into London is due to the poet's imagination. According to Holinshed, p. 1110, col. 2, and 1111, col. 1, Richard was first taken to Westminster, while Henry 'was receyued with all the ioy and pompe that myghte bee of the Londoners, and was lodged in the Byshops Palace by Poules Churche.' The next day Richard 'was had to the Tower and there committed to safe custodie. Many euill disposed persons, assembling themselues togither in greate numbers, intended to haue met with him, and to haue taken him from suche as had the conueying of him, that they might haue slayne him: but the Maior and Aldermen gathered to them the worshipfull Commoners, and graue Citizens, by whose policie, and not without much adoe, ye other were reuoked from their euill purpose.' According to Stow, p. 522, ed. 1601, Richard was taken by water from Westminster to the Tower.

16. The windows of every storey crowded with spectators remind the poet of the painted cloths, or tapestry, which decorated the chambers of well-to-do people and on gala days were brought out to adorn the outer walls. He does not say (as Delius understands it) that the walls were actu-

ally on this occasion decked with tapestry: 'You would have thought,' line 12.

17. *Jesu.* See note on iv. 1. 93.

22. Pope altered 'the whilst' to the more usual form 'the while.'

25. *idly*, carelessly, indifferently.

28. The folios, for the sake of the metre, omit 'gentle.'

32. *combating*, as expressing the inward struggle of his mind.

33. *patience*, a trisyllable.

38. Though the meaning of this line is clear enough, the expression is remarkable. In modern prose we should rather have said: 'In accordance with whose will we limit our desires and regrets.'

Ib. contents. See note iv. 1. 315.

40. *allow*, admit, accede to. Compare Coriolanus, iii. 3. 45:

> 'I do demand
> If you submit you to the people's voices,
> Allow their officers.'

In this sense the word comes through the French *allouer*, from the Latin *allaudare*. In the more usual sense it is derived, also through the French *allouer*, from *allocare*.

41. *Aumerle that was*, now degraded to be Earl of Rutland.

44. Holinshed, speaking of York and his son, p. 1126, col. 2, says: 'For whom he was become suretie and mainpernour for his good abearing in open Parliament.'

46, 47. Who are the earliest courtiers of the new king? Bolingbroke has already been compared to the sun melting winter's snow, iv. 1. 261; now he is the sun that calls forth the flowers of spring.

48. *Nor I greatly care not.* See iv. 1. 255, and note.

52. Holinshed, p. 1126, col. 1, speaking of the conspiracy in the secret chamber of the Abbot's house at Westminster, says: 'At length by the aduice of the Earle of Huntingdon, it was deuised that they should take vpon them a solemne iustes to be enterprysed betweene him and twentie on his part, and the erle of Salisburie, and twentie with him at Oxford, to the which triumph king Henrie shoulde be desired, and when hee should bee most busily regarding the Martiall pastime, hee sodainly shoulde bee slaine and destroyed, and so by that meanes king Richard, which as yet liued, might be restored to libertie, and to his former estate and dignitie.'

Ib. triumphs, stately shows. See Pericles, ii. 2. 1:

> 'Are the knights ready to begin the triumph?'

56. According to Holinshed this discovery was made while they sate at dinner, p. 1126, col. 2. Shakespeare has introduced the seal. 'For this Earle of Rutland departing before from Westminster to see hys father the duke of Yorke, as he sate at dinner, had his counterpane of the Indenture of the confederacie in his bosome. The father espying it, would needes see what it was: and though the sonne humbly denied to shew it, the father beeing more earnest to see it, by force tooke it out of his bosome, and perceyuing the contents thereof, in a great rage caused his horses to be sadled out of hande,' &c.

65. *band, bond.* The two forms are used indifferently. 'Bond' is the reading of the folios. The early quartos have 'band.' For 'band' see

i. 1. 2. 'Bond' occurs two lines below, and in Merchant of Venice, i. 3. 172:

'Yes, Shylock, I will seal unto this bond.'

And frequently in other passages.

66. *'gainst.* See note iii. 4. 28.

79. *appeach*, inform against, accuse. See l. 102, and compare All's Well that Ends Well, i. 3. 197:

'Come, come, disclose
The state of your affection; for your passions
Have to the full appeach'd.'

Cotgrave translates the word by the French *accuser, calenger, emputer.*

81. *I will not peace.* The Duchess makes a verb for the nonce out of York's exclamation. York himself does the same in ii. 3. 87:

'Grace me no grace, nor uncle me no uncle.'

84. *I will unto the king.* The verb of motion is frequently omitted when the preposition or adverb indicating direction is expressed. Compare i. 2. 73; Psalm xii. 6, Pr. Bk., 'I will up, saith the Lord.' And Timon of Athens, ii. 2. 14:

'So soon as dinner's done, we'll forth again,
My Alcibiades.'

So also, Lear, iii. 2. 12:

'Good nuncle, in, and ask thy daughters' blessing.'

85. *amazed*, confounded, bewildered. Compare i. 3. 81, and Cymbeline, iv. 3. 28: 'I am amazed with matter.'

90. York had at least one more son, Richard, who appears as Earl of Cambridge in the play of Henry V.

Ib. like, likely. Compare All's Well that Ends Well, ii. 1. 61: 'Worthy fellows; and like to prove most sinewy sword-men.'

91. *teeming date*, the period of child-bearing.

97. *A dozen.* Holinshed only mentions nine conspirators, of whom six signed the bond. See note on iv. 1. 333.

98. *interchangeably.* Compare i. 1. 146, and 1 Henry IV. iii. 1. 81:

'And our indentures tripartite are drawn;
Which being sealed interchangeably.'

Holinshed (p. 1126, col. 2) says, 'Herevpon was an Indenture sextipartite made, sealed with their seales, and signed wyth theyr handes, in the whiche eche stoode bounde to other, to do their whole endeuor for the accomplishing of their purposed exployte.'

99. *He shall be none*, that is, he shall not be one of them.

102. *appeach.* See l. 79.

111. *After.* Like 'away,' 'on,' and other prepositions used as interjections without the verb of motion.

112. *Spur, post.* This is the reading of the quartos. The folios have 'spurre post,' taking 'post' as an adverb. Either is allowable. As an adverb the word occurs in All's Well that Ends Well, iv. 5. 85:

'His highness comes post from Marseilles.'

And as a verb in the present play, i. 1. 56. Compare also Lucrece, 1:

'From the besieged Ardea all in post.'

Scene III.

Windsor Castle. Hall (Henry IV. fol. 13 *a*) says, 'The duke of Aumerle eyng in what case he stode toke his horse and rode another way to Windor, riding in post thither (whiche his father being an olde man could not do). and when he alighted at the castel gate, he caused the gates to be shut, ayinge, that he must nedes delyuer the keies to the kyng. When he came efore the kynges presence, he kneled doune on his knees, besechyng hym f mercy and forgeuenes: The kyng demaunded the cause: then he declared o him playnely the whole confederacie and entier coniuracyon in maner and orme as you haue hearde: Wel sayde the kynge, yf this be true we pardon ou, yf it bee fayned at youre extreme peryll bee it. Whyle the kynge and he duke talked together, the duke of Yorke knocked at the castel gate, whom the kynge caused to be let in, and there he delyuered the endenture which before was taken from hys sonne, into the kynges handes. Whyche writinge when he had redde and sene, perceiuynge the signes and seales of he confederates, he chaunged his former purpose.' Holinshed follows Hall nearly verbatim, but we have preferred to quote the passage as it stands in Hall, because it may possibly have suggested to Shakespeare the reference to York's age in v. 2. 115. The introduction of the Duchess upon the scene s purely the dramatist's invention. We have already called attention to the act that this Duchess of York was not Aumerle's mother.

1. The 'unthrifty son' was only in his twelfth year at this time. See note on ii. 3. 42. Bolingbroke himself was only thirty-three. Henry the Fifth's youthful wildness is mentioned by Holinshed, p. 1165, col. 1.

6. *frequent.* Not used intransitively elsewhere by Shakespeare.

7. *unrestrained.* Delius explains this as equivalent to 'unrestrainable,' omparing the use of 'unavoided' for 'unavoidable' in ii. 1. 268. But this oes not appear to be necessary.

Ib. companions, frequently used by Shakespeare and his contemporaries a depreciatory sense, as 'fellow' is now. Compare Merry Wives of Windsor, iii. 1. 123: 'This same scall, scurvy, cogging companion;' and Henry VI. iv. 10. 33:

> 'Why, rude companion, whatsoe'er thou be,
> I know thee not.'

lso Coriolanus, v. 2. 65: 'Now, you companion, I'll say an errand for ou.'

9. *passengers*, passers by. Compare 2 Henry VI. iii. 1. 129:

> 'Or foul felonious thief that fleeced poor passengers.'

nd in the same scene, l. 227:

> 'Gloucester's show
> Beguiles him as the mournful crocodile
> With sorrow snares relenting passengers.'

10. *Which.* Pope altered this to 'While.' The construction is very regular, but not without parallel in Shakespeare. Staunton thinks that the ords 'So dissolute a crew' were either intended to be cancelled, or to upply the place of 'even such they say' line 8. By putting a comma after support,' we may get rid of the difficulty, 'So dissolute a crew' being in position to 'Which.'

10. *wanton.* Rowe takes this word as an adjective. It occurs as a substantive in King John, v. 1. 70:

'Shall a beardless boy,
A cocker'd silken wanton, brave our fields?'

14. *triumphs.* See v. 2. 52.

Ib. held, rather 'to be held.'

16. *be would unto.* See note on v. 2. 84.

18. *And wear it as a favour.* Compare King Lear, iii. 4. 88: 'A serving-man, proud in heart and mind; that curled my hair; wore gloves in my cap;' and Troilus and Cressida, iv. 4. 73:

'*Tro.* . . . . . Wear this sleeve.
Cres. And you this glove.'

21. *sparks.* The second, third and fourth quartos read 'sparkles.'

Ib. Pope omitted 'better.'

22. *happily.* This word is used in Shakespeare both for 'happily' and 'haply.' As in this passage, it is not always easy to say in which sense it must be taken, if indeed both senses are not blended.

Ib. The quartos give as stage-direction here: 'Enter Aumerle amazed.'

28. *Withdraw*, like 'retire,' frequently was used with a reflexive pronoun following. See note on i. 2. 42.

34. *If on the first* is a very curious phrase. Malone explains 'If your fault stand only on intention;' and if the text be right, this must be the meaning. Pope suggested 'If *but* the first;' Collier, 'If *of* the first;' Another conjecture is, 'If *only* the first.'

36. It was not the door of the room, but the gates of the castle, which Aumerle caused to be locked. See Hall, as quoted above.

43. *secure*, careless, unguarded, falsely confident. Compare 1 Henry VI. ii. 1. 11:

'This happy night the Frenchmen are secure,
Having all day caroused and banqueted;'

and Hamlet, i. 5. 61:

'Upon my secure hour thy uncle stole.'

'Security' is used in the sense of careless false confidence in Macbeth, iii. 5. 32:

'Security
Is mortals' chiefest enemy.'

The adverb 'securely' is found in the present play, ii. 1. 266.

44. It would be treason to call the king 'foolhardy' behind his back; shall I be compelled by my loyalty to speak the treason to your face?

48. *arm us.* The simple pronouns 'me,' 'him,' 'us,' &c, were often used in Shakespeare's time reflexively, in cases where we should use either the simple verb or 'myself,' 'himself,' 'ourselves,' &c. Compare 'repent me,' line 52.

57. *Forget to pity him*, forget your promise to have mercy upon him. For 'pity' compare 3 Henry VI. ii. 6. 74:

'Thou pitied'st Rutland; I will pity thee.'

58. Compare 2 Henry VI. iii. 1. 343:

'I fear me you but warm the starved snake,
Who, cherish'd in your breasts, will sting your hearts.'

61. *sheer*, unmixed, pure. We still have the word in the same sense, though as a matter of usage we almost always join it to a noun signifying a bad moral quality, as 'sheer folly,' 'sheer stupidity.' We say, however, 'a sheer precipice,' 'sheer muslin,' 'sheer steel;' in the last a false etymology preserves the spelling 'shear.' But in Spenser we find it applied exactly as Shakespeare applies it in this place. See Fairy Queen, iii. 2. 44:

'Who having vewed in a fountaine shere
His face;'

and iv. 6. 20:

'Pactolus with his waters shere.'

The only other passage of Shakespeare in which the word occurs is in the Induction to the Taming of the Shrew, 2. 25: 'Fourteen pence on the score for sheer ale,' where 'sheer ale' either means 'ale unmixed with any other liquor,' or more probably 'ale merely,' i. e. not reckoning the other items of the score.

64. *converts*. See note v. 1. 66.

66. *digressing*, deviating, i. e. from the right path. Compare Romeo and Juliet, iii. 3. 127:

'Thy noble shape is but a form of wax,
Digressing from the valour of a man.'

79, 80. Pope thought these lines undignified, and put them in the margin.

80. '*The Beggar and the King*.' Compare Love's Labour's Lost, 1. 2. 114: 'Is there not a ballad, boy, of the King and the Beggar?' The ballad alluded to is that of King Cophetua, printed in Percy's Reliques, from Richard Johnson's Crown Garland of Goulden Roses, 1612, where it is entitled 'A Song of a Beggar and a King.' Of course Henry merely jests upon the title, and makes no reference to the subject of the ballad.

86. *confound*, destroy. See note iii. 4. 60.

88. If York does not love his own flesh and blood he cannot love another, he cannot love his King.

89. *make*, do. Compare Merry Wives of Windsor, iv. 2. 55: 'What make you here?' and ii. 1. 244 of the same play: 'She was in his company at Page's house; and what they made there, I know not.' So As You Like It, i. 1. 31.

93. *walk*. So the quartos. The folios have 'kneel.'

94. *the happy*, the happy man. The substantive is very rarely omitted in the singular.

95. *joy*. See ii. 3. 15.

97. *Unto*, in addition to. So we have 'to' used in Troilus and Cressida, i. 1. 7, 8:

'The Greeks are strong and skilful to their strength,
Fierce to their skill and to their fierceness valiant.'

99. *Ill... grace!* This line was omitted, doubtless by accident, in the folio.

101. The line as it stands is an Alexandrine, and 'prayers' must be pronounced *as a dissyllable, as 'prayer' in* line 110. Pope omitted 'do' for *the sake of the metre, but he thus left* a most inharmonious line, in which

the *ictus metricus* fell on 'no,' 'his,' and 'are.' Capell with much more plausibility omitted 'in.'

109, 110. Both these lines end in 'have.' Pope for the first substituted 'crave.' Sidney Walker would retain the first and read 'crave' for the second.

113. *An if.* See note iv. 1. 49.

119, '*pardonne moi*,' i. e. excuse me; a polite way of declining to accede to a request. As 'moi' rhymes to 'destroy,' Shakespeare must have pronounced it, as 'Roi' is still traditionally pronounced in the formula 'Le Roi le veut.' Staunton quotes Skelton's Elynour Rummyng, line 587:

'She made it as koy
As a lege de moy.'

'Lege de moy' is a dance, a kind of minuet apparently. Skelton was born about 1460, and died 1529. He was Poet Laureate to Henry VII and his successor. In Henry V. iv. 4. 14, where the French soldier asks for quarter, 'Ayez pitié de moi,' Pistol replies, 'Moy shall not serve; I will have forty moys.' 'Moy' was a measure of corn, derived probably from 'modius,' though not equivalent to it.

122. Compare v. 5. 13, 14. Possibly, keeping in view the epithet 'hard-hearted,' there may be an allusion to the obstinacy of heretics who justify themselves by quoting one passage of Scripture against another. There is, of course, a play upon the double meaning of 'word.'

124. *chopping*, changing one meaning for another. 'Chop' is given by Cotgrave as the equivalent of the French *changer, troquer*. It is no doubt connected with the word 'chepe,' 'cheap,' and means 'to barter,' 'exchange.' Hence 'to chop logic,' to bandy logical arguments.

127. Observe that 'pierce' is made to rhyme with 'rehearse.' Compare Love's Labour's Lost, iv. 2. 85, 86: 'Master Parson, quasi pers-on. An if one should be pierced, which is the one?'

128. *rehearse*, recite, pronounce aloud. Compare Merchant of Venice, iv. 1. 362:

'The danger formerly by me rehearsed.'

So Taming of the Shrew, i. 2. 124:

'For those defects I have before rehearsed.'

132. *vantage*. A military term originally, applied to superiority of position, whether of a castle, an army, or a single combatant. The Duchess here implies that kneeling was for the suppliant as much a position of vantage as it would be the reverse for a combatant. Compare 2 Henry IV. ii. 3. 53 (where 'vantage' is used of an army):

'If they get ground and vantage of the king.'

And Troilus and Cressida, v. 8. 9 (of a single combatant):

'I am unarm'd; forego this vantage, Greek.'

And, in a metaphorical sense, Merchant of Venice, iii. 2. 176:

'Let it presage the ruin of your love,
And be my vantage to exclaim on you.'

137. *Our trusty brother-in-law*. John, Earl of Huntingdon, had married Henry's sister Elizabeth. In Henry's first parliament he had been degraded from the dukedom of Exeter; hence his animosity to the new king.

138. *consorted*, confederated. See v. 6. 15.

139. *dog them at the heels.* Compare Richard III. iv. 1. 40:

'Death and destruction dog thee at the heels.'

140. *order*, marshal. See i. 3. 99.

Ib. several powers, separate bodies of troops. For 'several,' see Antony and Cleopatra, i. 5. 62: 'Twenty several messengers.' Compare, for this meaning of 'power,' ii. 2. 46.

144. This line is printed in all the older editions thus (barring difference of spelling):

'Uncle, farewell, and cousin adieu.'

Too' was inserted first in a quarto reprinted from the second folio in 1634, doubtless a conjectural emendation. Collier reads 'cousin mine.' Perhaps we should read:

'Uncle, farewell; farewell, aunt; cousin, adieu.'

145. Aumerle was reserved for a nobler end. He succeeded on the death of his father to his titles and honours, and, as Duke of York, led the vanguard at Agincourt, Oct. 25th, 1415, where he was slain. (Holinshed, p. 1179, col. 1, and 1183, col. 1.) See Henry V. iv. 3. 130, and iv. 6.

Scene IV.

Exton. Sir Piers of Exton is supposed to have been a relative of Sir Nicholas Exton, who was one of the Sheriffs of London in 1385, and Lord Mayor in 1386 and 1387.

1. According to Holinshed (p. 1129, col. 2), these words were overheard by Sir Piers of Exton while in attendance upon the king at table.

Ib. what. For this usage of the relative compare Merchant of Venice, iv. 1. 167:

'You hear the learn'd Bellario, what he writes.'

2. *friend* [who] *will.* See note on ii. 1. 173.

5. *urged*, laid stress upon it. See note on iii. 1. 4.

7. *wistly*, wistfully, earnestly. The first and second quartos read 'wishtly.' 'Wistly' is found besides in three passages of Shakespeare. Compare Venus and Adonis, 343:

'O, what a sight it was, wistly to view
How she came stealing to the wayward boy!'

Lucrece, 1355:

'And, blushing with him, wistly on him gazed.'

And The Passionate Pilgrim, 82:

'The sun look'd on the world with glorious eye,
Yet not so wistly as this queen on him.'

8. *As who should say.* Compare Merchant of Venice, i. 1. 93:

'As who should say "I am Sir Oracle."'

And again in the same play, i. 2. 50.

11. *rid*, remove, take off. Compare 3 Henry VI. v. 5. 67:

'As, deathsmen, you have rid this sweet young prince.'

Scene V.

3. *for because*, because; a not uncommon reduplication. Compare 'for why' in v. 1. 46. 'For' is frequently used for 'because,' as in line 22 just below. See Merchant of Venice, i. 3. 43:

'I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis.'

And Othello, iii. 3. 263:

'Haply for I am black.'

Other examples of the same kind of reduplication are 'an if,' 'or ere.'

8. *still-breeding*, that is, constantly breeding. See Tempest, iii. 3. 64: 'the still-closing waters;' and again in the same play, i. 2. 229: 'the still-vex'd Bermoothes.'

9. *this little world.* See Lear, iii. 1. 10:

'Strives in his little world of man to outscorn
The to-and-fro-conflicting wind and rain.'

Compare Bacon, Advancement of Learning, ii. 10, § 2: 'The ancient opinion that man was *microcosmus*, an abstract or model of the world, hath been fantastically strained by Paracelsus and the alchemists, as if there were to be found in man's body certain correspondences and parallels, which should have respect to all varieties of things, as stars, planets, minerals, which are extant in the great world.' See also The Lover's Complaint, 7:

'Storming her world with sorrow's wind and rain.'

In this sense Menenius speaks of his face as 'the map of my microcosm,' Coriolanus, ii. 1. 68.

10. *humours*, dispositions, tempers. Johnson defines this sense of 'humour' as 'The different kind of moisture in man's body, reckoned by the old physicians to be phlegm, blood, choler, and melancholy, which, as they predominated, were supposed to determine the temper of mind.' In consequence of the changes of mind brought about by the changes of these humours of the body, 'humorous' came to mean 'capricious,' and 'humours' are equivalent to 'caprices, fancies.' See the Merchant of Venice, iii. 5. 67:

'Let it be as humours and conceits shall govern.'

13, 14. *do set the word itself Against the word*, that is, set one passage of Scripture against the other. See v. 3. 122. The folios, perhaps to avoid the imputation of profanity, substitute 'faith' for 'word' in both instances.

15. See St. Matthew xix. 14, apparently combined with St. Matthew xi. 28.

16. See St. Matthew xix. 24.

Ib. the postern of a small needle's eye. The folios omit 'small;' but 'needle' is here a monosyllable, and is often found in the monosyllabic form 'neeld.' Compare King John, v. 2. 157:

'Their needles to lances, and their gentle hearts
To fierce and bloody inclination.'

And again in Lucrece, 319:

'And griping it, the needle his finger pricks.'

4 *'postern'* is the back-gate of a fortress, and generally therefore low and

narrow. It has been said by some commentators that by the 'needle's eye' in the above-quoted passage from the Gospel, is intended the narrow gate of an eastern town so called, which was only wide enough to admit foot passengers. This interpretation Shakespeare had probably heard of, and combined it with the more common and obvious one which explains the phrase as hyperbolical and expressive of anything which is impossible. With the phrase 'thread the postern of a small needle's eye,' compare King John, v. 4. 11:

'Unthread the rude eye of rebellion.'

18. *they*, redundant. See King John, v. 7. 60:

'Where heaven He knows how we shall answer him.'

21. *ragged*, rugged, rough. Compare 2 Henry IV. Ind. 35:

'And this worm-eaten hold of ragged stone.'

And Isaiah, ii. 21: 'To go into the clefts of the rocks, and into the tops of the ragged rocks.'

22. *for*. See note on line 3 above.

25. *Nor shall not be*. For the double negative, see iv. 1. 255.

Ib. silly, simple; used compassionately and almost contemptuously. Compare Two Gentlemen of Verona, iv. 1. 72:

'On silly women or poor passengers.'

26. *refuge their shame That* &c, find refuge for their shame in the thought that, &c.

27. *That many have*, that is, that many have sat. Compare Holinshed (p. 1099, col. 1): 'I say (your reuerence saued,) that Henry of Lancaster, duke of Hereforde, like a false and disloyall traitour as he is, dothe lye in that he hath or shall say of mee otherwise than well.'

31. *person*. The reading of the first quarto only. The other old copies all read 'prison.'

36. *king'd*, made a king. The second quarto reads 'king.' The participle occurs again in a different sense in King John, ii. 1. 371: 'King'd of our fears.'

37. *unking'd* occurs again in iv. 1. 220.

38. *straight*, immediately. See Merchant of Venice, ii. 9. 1: 'Draw the curtain straight.' And frequently in this play, as v. 3. 139.

42. *broke*. For this form of participle, see note on iii. 1. 13.

Ib. proportion. Compare Romeo and Juliet, ii. 4. 22: 'He fights as you sing prick-song, keeps time, distance, and proportion.'

46. *check*, rebuke. See 2 Henry IV. i. 2. 220: 'I have checked him for it, and the young lion repents; marry, not in ashes and sackcloth, but in new silk and old sack.' And Lear, ii. 2. 149:

'His master
Will check him for 't.'

50. *his numbering clock*, the clock by which he counts hours and minutes, which he could not do with his hour-glass. 'There are three ways in which a clock notices the progress of time; viz. by the libration of the pendulum, the index on the dial, and the striking of the hour. To these, the King, in his comparison, severally alludes; his sighs corresponding *to the jarring of the pendulum*, which, at the same time that it watches or *numbers the seconds*, marks also their progress in minutes on the dial

outward-watch, to which the King compares his eyes; and their want of figures is supplied by a succession of tears, or, (to use an expression of Milton, Il Penseroso, 130), "minute drops:" his finger, by as regularly wiping these away, performs the office of the dial's point:—his clamorous groans are the sounds that tell the hour.' Henley.

51. *My thoughts are minutes.* The overwhelming pressure of calamity and the monotony of prison-life would cause the captive's thoughts to recur in regular and uniform order.

Ib. jar, tick. The word occurs as a substantive in Winter's Tale, i. 2. 43:

'I love thee not a jar o' the clock behind
What lady-she her lord.'

'They jar their watches on,' as watchmen at stated intervals report the time.

52. The line, having six feet, has been altered in the second folio, which reads 'to' for 'on unto.' Johnson proposed 'Their watches on; mine eyes,' &c.

55. *sound...tells*, altered by Pope to 'sounds...tell.'

60. *Jack o' the clock.* Alluding to an iron or bronze figure, which in some old clocks, by a mechanical contrivance struck the bell at intervals. Two such figures used to be seen at St. Dunstan's Church in Fleet Street. There are still clocks of this kind at Berne, Venice, and other places. Compare Richard III. iv. 2. 117:

'*Rich.* Well, but what's o'clock?
Buck. Upon the stroke of ten.
Rich. Well, let it strike.
Buck. Why let it strike?
Rich. Because that, like a Jack, thou keep'st the stroke
Betwixt thy begging and my meditation.'

These automatons were also called Jacks i' the clock-house. So Beaumont and Fletcher, The Coxcomb, i. 5:

'Is this your Jack i' the clock-house?
Will you strike, sir?'

From a passage in Decker's Gull's Hornbook, published 1609, quoted by Nares, we learn that in old St. Paul's there was a clock of which the 'Jacks' struck the quarters, one, two, three, four, and the bell then rang the hour. 'If Powles Jacks be once up with their elbowes, and quarelling to strike eleven, as soon as ever the clock has parted them and ended the fray with his hammer, let not the duke's gallery conteyne you any longer.'

61. *mads*, maddens. See Twelfth Night, i. 5. 141: 'One draught above heat makes him a fool; the second mads him, and the third drowns him.'

62. There is probably especial reference to 1 Samuel xvi. 23: 'And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.' Burton discusses the effect of music on the spirits, Anatomy of Melancholy, pt. ii, sect. 2, mem. 6, subs. 3.

Ib. holp. For this form of the past participle, see Macbeth, i. 6. 23:

'*And his* great love, sharp as his spur, hath holp him
To his home before us.'

As a preterite, see Coriolanus, v. 3. 63: 'I holp to frame thee.'

63. Judging from the effect it produces in me, its tendency is to make sane men mad. 'Wise men' is written 'wise-men,' with a hyphen, in the folios and was frequently pronounced like a compound, with the accent on the first syllable. This is always the case when 'wise man' as one of a class is contrasted with 'madman' or 'fool.' Compare Twelfth Night, iii. 1. 73, 75. We still have 'madman,' 'nobleman,' and the usage was formerly extended to many other adjectives. Compare 'rude man' in King John, i. 1. 64:

'Out on thee, rude man! thou dost shame thy mother.'

66. *brooch.* This word is derived from the French *broche*, a spit or pin, and means here an ornamental buckle. It was worn in the hat. 'Honour's a good brooch to wear in a man's hat at all times.' Ben Jonson's Poetaster, i. 1. The Poetaster was first played in 1601. From a passage in All's Well that Ends Well (the date of which is uncertain), it would appear that brooches at the time when it was produced had gone out of fashion. See i. 1. 171: 'Just like the brooch and the tooth-pick, which wear not now.' If it were out of fashion also when Richard II was first performed it would add point to the simile. So capricious is fashion that what was no longer worn in 1593 or 1594 might have been generally resumed in 1601.

67. *Thanks, noble peer!* Richard answers as mockingly as, but with more bitterness than Portia in Merchant of Venice, ii. 9. 85:

'*Servant.* Where is my lady?

Portia. Here: what would my lord?'

Pope relegated the words 'Thanks...dear' to the margin, as beneath the dignity of tragedy.

68. Here Shakespeare borrows a jest of his sovereign. 'Mr. John Blower, in a sermon before her majesty, first said: "My royal Queen," and a little after: "My noble Queen." Upon which says the Queen: "What am I ten groats worse than I was?"' This is given by Tollet from Hearne's Discourse of some Antiquities between Windsor and Oxford. Gold nobles were issued first in Edward the Third's reign worth 6*s.* 8*d.* each. The value of the noble increased gradually to 10*s.* when Edward IV. issued new coins of this value called 'rose nobles,' 'rials,' or 'royals.' In Elizabeth's time the 'rial' was current, value 10*s*, and also the noble, value 6*s.* 8*d.* The groat was fourpence. Hence the difference between the value of the 'royal' and 'noble' was ten groats. Richard says that the cheapest of them, that is, the noble, twenty groats, is rated at twice his true value. The same joke is found in 1 Henry IV. ii. 4. 317–321, where the hostess says, 'My lord, there is a nobleman of the court at door,' and the Prince replies, 'Give him as much as will make him a royal man.' Nares says that the 'royal' was worth 15*s*, and Sherwood, in the Index to Cotgrave, gives 'Royall, pièce d'or valant vingt shelins, ou dix francs.'

69. Capell completed the line by adding 'man.'

70. *Where no man never.* See note, iv. 1. 255.

Ib. sad, grave, gloomy-looking. See Henry V. iv. 1. 318: 'The sad and solemn priests.'

Ib. dog. Warburton was offended at this term, and proposed 'drudge,' which Theobald inserted in his text.

75. sometimes. See note on i. 2. 54.

76. *yearn'd my heart*, moved my heart with regret and sorrow. Compare Merry Wives of Windsor, iii. 5. 45: 'Well, she laments, sir, for it, that it would yearn your heart to see it.'

78. *Roan Barbary* appears to have been an invention of the poet's. Froissart however has a story of a favourite greyhound of King Richard's, which when the King met the Duke of Lancaster deserted his master and leaped to the shoulders of his rival. Froissart's Chronicles, chap. cxii.

85. *jade*, applied to a bad or vicious horse, irrespectively of the sex. See iii. 3. 179, and Goldsmith's Good-natured Man, i. 1, 'Philosophy is a good horse in the stable, but an arrant jade on a journey.' Cotgrave gives *rosse* as one of the French equivalents of 'jade.' He quotes the proverb 'Oncques bon cheval ne devient rosse.' He also gives *baridelle* as another translation, which is 'jade' according to the more common modern use of the word.

Ib. eat, eaten. Compare King John, i. 1. 234:

'Sir Robert might have eat his part in me
Upon Good Friday and ne'er broke his fast.'

90. *rail on*. See King John, ii. 1. 587:

'And why rail I on this commodity?'

94. *Spurr'd, gall'd*. Spelling apart, this is the reading of the quartos The folios have 'Spur-gall'd.'

Ib. jauncing, fretting the horse to make him prance. Cotgrave (Fr. Dict.) gives another form of the word in English while he shows that the French form is followed here. 'Iancer vn cheval. To stirre a horse in the stable till hee sweat withall; or (as our) to iaunt; (an old word).' 'Jaunt' is found in Romeo and Juliet, ii. 5. 26, 'What a jaunt have I had!' and in line 53 of the same scene:

'To catch my death with jaunting up and down.'

95. *here is no longer stay*, that is, thou must stay here no longer.

99. Holinshed, p. 1129, col. 2, is the authority for the remainder of this scene. Of Sir Piers of Exton he says, 'This Knighte incontinently departed from the Courte, with eight strong persons in his company, and came to Poumfret, commaunding the Esquier that was accustomed, to sew and take the assay before Kyng Richarde, to doe so no more, saying, let him eate nowe, for hee shall not long eate. K. Richarde sate downe to dinner, and was serued without courtesie or assay, wherevppon, muche maruelling at the suddaine chaunge, he demanded of the Esquier, why he did not his duetie, sir (sayd he) I am otherwise commaunded by Sir Piers of Exton, which is newly come from K. Henry: when King Richard heard that worde, he tooke the keruing knife in his hand, and strake the Esquier on the head, saying, the Deuil take Henry of Lancaster, and thee togither, and with that worde, sir Piers entered the chamber, well armed, with eight tall men likewise armed, euery of them hauing a bill in his hand. King Richard perceiuing this, put the table from him, and stepping to the formost man wrong the bill out of his handes, and so valiantly defended himselfe, that hee slewe foure of those that thus came to assayle hym: Sir Piers beeing halfe dismayed herewith, lept into the chayre, where King Richarde was *wont to sitte*, while the other foure persons fought with him, and chased *him about the* chamber: and in conclusion, as King Richard traversed *the ground, from* one side of the chamber to an other, and comming by

chayre, where sir Piers stoode, hee was felled with a stroke of a pollax, which sir Piers gaue hym vppon the head, and therewith ridde him out of life, without giuing him respite, once to call to God for mercie, of his passed offences.' This account is taken by Holinshed from Hall, and by Hall from Fabyan, but both Hall and Holinshed mention the other rumour that Richard was starved to death. This indeed is one of the charges against Henry IV, published in the manifesto of the Percies on the day before the battle of Shrewsbury. Walsingham relates that Richard died of voluntary starvation on St. Valentine's day, 1400. A contemporary French chronicler, Le Laboreur, quoted by Malone, gives the date Jan. 6, 1400.

104. *What means death in this rude assault?* Mr. Staunton conjectures 'What? mean'st death in this rude assault?'

106. *Villain.* Pope, for the sake of the metre, altered this to 'Wretch.'

109. *staggers.* Used as a transitive verb in Henry VIII. ii. 4. 212:

'The question did at first so stagger me.'

Scene VI.

2. *consumed with fire.* When the Earl of Kent was besieged in his lodging by the bailiff of the town with eighty archers, 'the Earle of Huntingdon, being in another Inne with the lord Spencer, set fire on diuerse houses in the towne.' Holinshed, p. 1127, col. 1.

3. *Cicester*, that is, Cirencester in Gloucestershire. The quartos and folios have 'Ciceter,' which represents the local pronunciation. Holinshed spells it 'Circester' and 'Circiter.' We have followed Rowe.

4. *Enter Northumberland.* After the disclosure of the conspiracy by Aumerle, the King 'chaunged his purpose for his goying to Oxforde, and dispatched Messengers forth to signifie vnto the Earle of Northumberlande his highe Conestable, and to the Erle of Westmerland hys high Marshall, and to other his assured friends, of al the doubtfull daunger and perillous ieopardie.' Holinshed, p. 1127, col. 1.

8. *Oxford, Salisbury.* This, which is the reading of the first quarto alone, is corrected in the folios to 'Salisbury, Spencer,' in accordance with Holinshed's account. As the name of Oxford frequently occurs in Holinshed's description of this conspiracy, Shakespeare may inadvertently have taken it for the title of one of the conspirators: 'Many other that were priuie to this conspiracie, were taken, and put to deathe, some at Oxforde, as Sir Thomas Blunt, Sir Benet Cilie Knight, and Thomas Wintercell Esquier, but sir Leonard Brokas, and sir John Shelley Knights, John Magdalene, and William Ferby Chapleynes, were drawen, hanged, and beheaded at London.' Holinshed, p. 1129, col. 1. 'The Lorde Hugh Spencer, otherwise called Earle of Gloucester, as he would have fledde into Wales, was taken and carried to Bristowe, where according to the earnest desires of ye commons, he was beheaded.' Ibid.

15. *consorted.* See v. 3. 138.

19. See note on iv. 1. 152.

22. *Carlisle.* See note at the beginning of iii. 2. 'The Bishop of *Careleill was impeached*, and condemned of the same conspiracie, but the *King of his mercifull clemencie*, pardoned hym of that offence, although he

dyed shortly after, more through feare than force of sicknesse, as some haue written.' Holinshed, p. 1129, col. 1. The bishop did not die till some years after the time of this scene. He was committed to the Tower, but was liberated on the 23rd of June, 1400, and delivered into the custody of the Abbot of Westminster. He was pardoned and allowed to go at large on 28th Nov. 1400. On 13th Aug. 1404 he was presented by the Abbot of Westminster to the rectory of Todenham in Gloucestershire, and probably died about the end of the year 1409, as his successor in the living 'was instituted 13th Jan. 1409–10 per mortem Thomæ Merks.' Le Neve's Fasti, ed. Hardy, vol. iii. p. 237.

25. *reverend.* In the first and second quartos the reading is 'reuerent,' but the words are used indifferently in the old editions. 'Some reverend room' is some space surrounded by respect.

26. *joy*, enjoy. Used transitively, but in a different sense, in Pericles, i. 2. 9:

'Yet neither pleasure's art can joy my spirits.'

And in the same sense as in the present passage in 2 Henry VI. iv. 9. 1:

'Was ever king that joy'd an earthly throne?'

It is also used intransitively in this play, ii. 3. 15, and v. 3. 95.

30. According to Holinshed the body of Richard was brought by successive stages to London, and exhibited in the towns where it rested each night. On arriving in London it was 'firste broughte to the Tower, and after through the citie, to the Cathedrall Churche of Sainte Paule bare faced, where it lay three dayes together, that all men might behold it.' Holinshed, p. 1130, col. 1. He was buried in the church of the Friars Preachers at Langley, and was afterwards removed by King Henry V. to Westminster, where his body was laid beside that of his first Queen, Anne of Bohemia.

35. *a deed of slander*, that is, a deed which will set slanderous tongues in motion. 'Slaunder' is the reading of the first quarto only; the rest read 'slaughter.'

43. *Cain.* See Gen. iv. 12, 14.

Ib. thorough shades. This is the reading of the first quarto alone. The other old editions have 'through the shade.' For 'thorough' see Midsummer Night's Dream, ii. 1. 3: 'Thorough bush, thorough brier.'

44. *nor*, used frequently by Shakespeare where we should say 'or.' So Macbeth, ii. 3. 70:

'Tongue nor heart
Cannot conceive nor name thee!'

47. *that*, that which. Pope read 'what.'

48. *sullen*, gloomy, dark. Compare 1 Henry IV. i. 2. 236:

'And like bright metal on a sullen ground.'

Ib. incontinent, immediately. Compare Othello, iv. 3. 12:

'He says he will return incontinent.'

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